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THE
PYTHIAN, NEMEAN,
AND
ISTHMIAN
ODES
OF
PINDAR,

Translated into ENGLISH VERSE;

WITH

CRITICAL and EXPLANATORY REMARKS:

To which are prefix'd

OBSERVATIONS on his LIFE and WRITINGS;

CONJECTURES on the ÆRA wherein the GRECIAN GAMES
concluded;

And an ODE to the GENIUS of PINDAR.

Sunt in Nemeis, et Pythiis, etiam in Isthmiis Carmina quæ Olympiis, meo quidem sensu,
Structuræ felicitate, et Sententiarum gravitate præstant.

Præfatio Carminibus Pindari Gottinghæ editis ab Heyne, 1775.

L O N D O N:

Printed for JAMES DODSLEY, Pall-Mall,
By T. SPILSBURY, Snow-Hill.

MDCCLXXVIII.

THE
PYTHIAN, NEMEAN,

AND

ISTHMIAN

OLD
D
E
S

P
I
N
A
R



Translated into English by

W. T. W.

CRITICAL AND EXPLANATORY REMARKS

By the same Author

Observations on the

Conjectures of the

Author of the

Pythian, Nemean, Isthmian, and Old
D, E, S

LONDON

Printed by J. B. Nichols, 10, Pall Mall

1804

S O N N E T,

ADDRESSED TO

M^{RS.} M O N T A G U;

WITH THE FOLLOWING

VERSIONS OF PINDAR.

THINE was the toil, from ALIEN Critic's rage,
Who dar'd calumniate thy lov'd Shakespeare's
name,

To shield the Triumphs of his *various* page,
Guard of thy Country's in her Poet's Fame!

May HE, to Glory's animated course
Whose lyre the Champion's ravish'd step could lead,
Could consecrate the Patriot's milder force,
And give, where Virtue wish'd, the laurel'd meed,
From *Montagu*, and Candor claim a smile;
Sweet Echo to the voice of ancient praise!

To strains untainted with the breath of guile
Will *her* approving Taste assign the Bays?

Nor spurn an *bumbler* Muse, whose artless wile
Would steal one *spark* of worth from Pindar's hallow'd
rays?

Edward Burnaby Greene.

Grosvenor Place.

S. O. N. E. T.

M. M. O. N. T. A. G. U.

VERSIONS OF PINDAR

THE HINE was the coil, from which the
Who had's calamities, loved Shakespear

To shield the Triumphs of the other page,
Grand of my Country's in her Poet's Fame!

M. H. E. to Clave's animated count
Whole lyre the Champion's melody! (top could lead)

Could consecrate the Tattler's milder tone,
And give, where Venus with the island's maid

From the stage, and Clave's strain a hint;
Sweet Echo to the voice of ancient praise!

To strains unlearned with the breath of gods
Will be approving the olden days

Not learn an echo, that which will
Would heal one foot of worth from Pindar's hollow

OBSERVATIONS

ON THE

LIFE AND WRITINGS

OF

PINDAR.

CRITICS* agree in deriving the Birth of Pindar from Thebes, the capital of Bæotia; they assert, that he not only redeem'd by his singular abilities, (which were not in a small degree assisted by the disposition of the Age, in which he flourished) the mental reputation of his native Country;† but his Family received distinguished Honors, when his memory alone

B

gave

* Doctor Blair's opinion concerning the date of Pindar's Birth and Death is particularly noticed in a remark on the second Pythian Ode. Others fix his Birth twenty years later, and his Death at fifty-eight years, at sixty-six, and at eighty.

† If the Writings of Pindar so strongly recommended his native Country to the estimation of Greece; the exploits of Theban Warriors added their lustre in a more active walk, and ‡ Historical ingenuity has passed

‡ Plutarch.

gave occasion to applause. Alexander is reported, a century after the death of Pindar, to have preserved the house, in which our Poet resided, even at the time when he rased every other throughout Thebes to the ground.

THE general esteem, in which Genius was held, might very reasonably be concluded to have engaged the attention of Alexander to the excellence of Pindar, whose merits were at that æra in a state of triumph, as the Games which he celebrated were in complete existence. The Macedonian possessed courage even to frenzy, and must have been zealous to pay that veneration to the Deceased, which the World had discharged to the Living. The Olympic, and other Grecian Games, necessarily endeared themselves to the affection of Alexander, who indulged every exercise of prowess.

THE Bard, who composed the Odes, or Hymns, which celebrated the Conqueror in those festivals (and the Bard was *at that time* only inferior to the Heroe) received the most favorable notice, without intimating a prepossession to the Institutions themselves, as the productions of Greece, of which this King was so conspicuous a member.

BUT

passed the due commendations upon the latter. Bæotian Dullness would have been vainly retrieved by Pindar, if Heroism had not indulged a proper field of action, to the prevention of its return.

BUT the compositions of the Writer are the best comment on his excellencies, and the reflections of a Roman, who imitated and rival'd his Master, are here to be particularly distinguished.

THE sentiments of this Author, who excelled in various branches of composition, are sacred to the *modern* Critic. Yet, from a want of due examination into the origin of his reflections, his opinions have been misconstrued. I mean principally to allude to the *incoherencies* of Pindar, which are handed down as characteristics of the Odes, though *rarely* to be met with in the Odes themselves.†

THE transitions are frequently bold, and particular expressions not reconcileable, without great attention, to the modern Reader. And no wonder; for the peculiar circumstances of the Characters celebrated, and the less glaring scenes in the History of the Times, are lost to our observation; yet even with this disadvantage the productions carry throughout a subordination to the main subject, with which they materially conform; and though the rapidity of Pindar's expression operates

† Critics have too refinedly labored to depreciate Pindar, from the expression of Horace, 'Numeri Lege soluti;' a character attributed by him to Pindar's Muse. But the words allude to the Dithyrambics, whose vagaries of Enthusiasm are little experienced in those works of Pindar, which have escaped to our times. In these last his thoughts
require

operates like a tempest, where the elements are a-while in a state of confusion, yet his poetical atmosphere settles familiarly into a composure, which without this disorder would have been a dead, and invariable calm.

LONGINUS asserts, that the flame of Pindar, in its brightest exertions, is suddenly extinguished. The surviving Odes (and from these alone we can draw a suitable conclusion) are intermixed with historical records,

require examination, and examination is well known frequently to have occasioned a total change in critical reflections. The truth is, as it will be noticed in another place, that Pindar is scrupulously exact as to his Numbers, to which he frequently sacrifices the Thoughts themselves by an abrupt intrusion (if I may so call it) of a *new division* even in the midst of a word; so far from studying the completion of a phrase begun in a former portion of the piece. The 'nova verba,' of which Pindar is accused, may be gathered from his surviving productions, in which however they cannot be observ'd to abound.

To speak impartially, the modern Critic, who comments upon the *Dithyrambics* of Pindar, convicts himself of presumption, by the submission of his sentiments on compositions which he has not seen. This species of Poetry formed in its origin an Hymn to Bacchus; and may be concluded, from its dedication to an ungovernable Deity, to have been the produce of desultory Enthusiasm. Horace, however, connects the *Freedom* of the surviving Odes, with that, which characterized the *Dithyrambics*; but the licence, usually esteem'd to have been indulg'd by the latter, is by no means obvious in the former. To remove so material an Objection, may not our Roman Critic's 'Numeri Lege soluti' imply, not a *luxuriancy* abhorrent of, but a *liberal* Spirit flowing from, and united with, the genuine *Laws* of Poetry?

records, and Pagan mythology. The eulogium of a Conqueror demanded a delineation of, at least an allusion to, the merits of his Ancestors, which must frequently create a dull uniformity to those, whose later age renders them little interested in the characters described. The picture of the Deities was a copy of religious frenzy; and their actions (it seemed very immaterial, whether good or bad) were *minutely* recorded; though too many of them, if morality had been the question, would have been passed over in silence.

BUT Pindar seems to have prided himself upon the latter, varying at pleasure the Fables of Antiquity, in which the 'heavenly Wicked-ones' act so conspicuous a part.

THE Tale of Ixion is of this cast; and if any transition throughout the Odes may be considered as precipitate in its introduction, and prolix in its detail, this fable stands fairest for censure. It may be presumed, from the officious labor, with which Pindar treats it, added to the novelty of its dress, that some traces of undue ambition, and of singular ingratitude, marked the characters of those, who professed themselves calumniators of Hiero.

THAT such there were, our Poet's severity on those, who indulged the malevolence of libel against his Hero,
(for

(for I will not dignify them with the name of Satirists) may sufficiently conclude.

It is consistent to inspect the Proverbial sayings of our Poet with an indulgent eye. Proverbs, where they are introduced without attention to particular anecdotes (which may be fresh in the memories of those who exist at the period, but are lost to a subsequent age) may be suffered to explain themselves. The adage most effectually prevails, when grounded upon general observation.

THE proverbs of Pindar bear a partial aspect, and we vainly wish the impression, which they made upon ancient minds. Indeed there are few even of our recent Poets, (whose expressions are more striking, as conveyed in terms more familiar to ourselves) who treat the Reader with that emphatical allusion to history, and that proverbial simplicity of reflection, obvious in the Poem on 'the Spleen,' where conciseness and energy most amply unite.

“ Throw but a stone, the Giant dies.”

MORERI in his Dictionary acquaints us, that Dionysius Halicarnassensis affirms the style of Pindar to be, as he renders the Critic's expression, 'une Harmonie ancienne, & austère.' That it was 'ancient,' in the common sense of the first epithet, it required no penetration

penetration to discover; the meaning of Dionysius was, that the Harmony of the Poet wanted a polish, which characterized the *less early* exertions of the Muse; and in this sense only can the other epithet be admitted, for of *Harshness* the Odes of Pindar cannot reasonably be accused. Indeed he seems, by the introduction of the Doric dialect, that Music of sweet Simplicity, to have softened the features of his lines, as if to obviate so severe a reflection! for an Ode in all languages, however happily executed, possesses a mixture of 'sombre Solemnity,' proportioned to its Strength.

GENIUS and Fancy formed the character of our Lyrist; they fill the Reader (even at this distant age) with a portion of that 'fine Frenzy', with which the Poet was completely inspired. By some he may be esteemed to dart the arrows of a random imagination, whose points however cannot fail to strike the heart, which relishes erudition; but his compositions may be most properly styled a Chain, the links of which, unequal in their construction, unite the several parts with an elegant variety; a variety created by the Dædal skill of enthusiastic Harmony.

AND here a tribute may be discharg'd to the Lyric excellencies of our admirable GRAY; whose
expressions

expressions so amiably sympathize with his thoughts, that while we are charmed with the Music of the Poet, we revere the Morality of the Man. Pindar was the fountain, which fertilized *his chaste* imagination. His imitations of our Author are frequent, and as frequently brightened by the flames of his own Genius. Added to those, which are more particularly obvious in his Odes, formed upon the principles of the *Greek*, a passage may be introduc'd, (where gratitude demanded at least a decent sacrifice) which may not be so aptly pronounced an Imitation, as a more distant Allusion. It is ingenuous to confess my motive to exalt (if it can be exalted) the reputation of our English Writer above the merits of his Original,* which in the close of his performance he must be acknowledg'd to excell.

PINDAR concludes his sixth Olympic Ode, addressed to Agesias the Syracusan on his victory in the Chariot-race,† with the following Invocation to Neptune,

* Pindar is here styled the Original, merely from the certainty that Mr. Gray in many passages of his compositions intended Pindar for his guide. In the present instance I would be understood only to insinuate a degree of resemblance, for the English cannot be said on the most rigid idea to have been borrowed.

† Epode V. Olympic Ode VI. The whole Epode is translated above; the first three lines and the last verse excepted, as being of no use in the present application.

tune, which, to avoid the appearance of ostentation, I introduce not in the original, but beg leave to turn in my own feeble manner. The two Anchors allude to the double claim of Agefias to Arcadia and Syracuse, as places of his nativity.

Clouds the brow of Night deform !
 Secure the Anchor's *two-fold* weight
 Sinks in the Deep, that frowns below ;
 —May Jove, who rules Life's various storm,
 Crown with his smiles *each* favor'd state ;
 And Thou, be Thine from waves of Woe,
 Lord of Ocean, Thine to guide
 Honor's vessel o'er the Tide !
 And thou th' immortal Bride† thy share,
 Who wooes the golden Distaff's care,
 Safe, where the Port its shelt'ring Arms displays,
 With Beams of Quiet gild the Evening of *his* days.

From these verses may we be permitted to take a view of those, before alluded to, rivals of Pindar, as his most partial admirers must acknowledge ? every word assuming a place, which it most adorns, and every syllable inspired with the genuine breath of Poetry.

C

Through

† Amphitrite.

Through the wild Waves, as they roar,
 With watchful eye, and dauntless mien,
 Thy steady course of Honor keep;
 Nor fear the rocks, nor seek the shore:
 —The star of BRUNSWICK shines serene,
 And gilds the horrors of the Deep.

If it may be necessary to apologize for the insertion of the last verses, as in any degree connected with the Greek, indulgence may be more reasonably solicited, when the *following attempt* is mentioned; for He who writes *from* Pindar, may be required to write *like* Pindar.

Here, as in every other trial, Truth is the best defence. Few Odes of Pindar, when compared with the whole of those handed to our own times, have been clothed in an English dress. The Olympic indeed (with the assistance of a more recent *anonymous* Translator,)* are familiarized to an English eye. The present Version flows from a desire to promote a regular Edition of the surviving Works of an Ancient, who merits to be drawn, as during his existence, from the closet into the world, of which he was in ages of Heroism esteemed a peculiar ornament, the

* Six Olympic Odes of Pindar translated. — *White, Fleet-street, 1775.*

the Conqueror himself deriving from the applause of Pindar the richest honors of his Triumph.

It only remains to apologize for a slender liberty which has been indulged in the following Version. Throughout the Odes of Pindar, the Strophe and Antistrophe are uniformly conveyed in a similar measure; a conduct which has given rise to the idea, (seemingly too refined, as indeed are most opinions tending to elucidate ancient Compositions, wherein Music may be esteemed to have been employed) that in these parts of the Ode the Recitative, and in the Epode the Airs, were introduced. But at this distance of time, the most valuable authorities, now subsisting, may without violence be set down as inconclusive, and at best, being derived from the information of Greeks, must be placed in the light of prepossession; for the state of Music cannot but have been very imperfect, where mere Heroism was the great, if not sole, business of civil policy; and Poetry was cultivated for the partial celebration of robust exertions.

The Strophe and Antistrophe are not, it may be observed, in the present undertaking, rendered with the stricter observance above remarked. The Editor could not imagine, that the real motive of Pindar (whatever it might have been) required, at this later period,

a compliance with his conduct, which would have created a *monotony* of Verse, if the expression may be hazarded, *as* little likely to be relished by the more correct Judgement, and superior Taste for Harmony, which are the genuine qualities of my *native Country*, *as* a *tedious* uniformity of Recitative, at any *Æra* liable considerably to lessen the attention of an audience to the labors even of a favorite Bard; not to mention, that by varying the measure of *every* portion of the Ode, the Poetry would be better reconciled to the Genius of Readers, who prefer the spirit of Freedom, if not degenerating into unwarrantable Licence: to preserve the former, has been the desire of the Editor, and it is hoped, that a want of adherence to form alone will not be construed into the latter.

CON-

CONJECTURES on the ÆRA,
WHEN THE
OLYMPIC and other GAMES of GREECE
CONCLUDED.

THE late* Dr. Jortin, whose Critical Erudition was assisted by general Knowledge, and confirmed by that freedom of Reflection, which marks an

* See Remarks on Ecclesiastical History, Vol. iv. p. 181. Octavo Edit. Article—Olympic Games. Montfaucon in his Mem. de L'Acad. who mixes his own observations with those quoted by him from Chrysostom, begins his account with an assertion, that the Games were in vogue during the *fourth* Century. But might not Chrysostom, who affirmed this, have been too sanguine in his declaration, from the zeal of his ecclesiastical function totally to banish every foul remain of ancient Paganism? I find no reason to imagine, that the Games were *revived* during this period; and they certainly had been neglected for a series of years preceding, if not at certain junctures actually laid aside. I cannot avoid thinking, that Chrysostom meant the Secular Games of Rome, which are known to have been celebrated in the year of Christ 204: but the repeated confusions from that period to the year 400 may be concluded to have greatly weakened the taste for public sports; as all popular assemblies would necessarily

an ingenuous mind, has thus expressed himself in a Note to a little Treatise on the Olympic and other Grecian Games,

cessarily be discouraged in times, where an enemy must be *bribed* to suspend encroachments on a declining Empire. The last Conqueror in the Olympic Stadia, expressed by the chronological series prefixed to the Oxford edition of our Author, is Hermogenes Pergamenus; and his triumph is ascertained to the twenty-eighth year after Christ.

An *admired* Historian, whose distinguished talent is ambiguity of expression, fixes, with an accuracy, which it were to be wished, for the credit of his work, and for the information of his reader, that he had never evaded, a celebration of the Secular Games in the year of our Lord 248; and specifies the very day, the 21st of April. Let the Author speak for himself. 'The Emperor Philip, desirous of obliterating the memory of his crimes, and of captivating the affections of the people (the principles of his predecessor political Tyrant Augustus) solemnized the Secular Games with infinite pomp and magnificence. Since their institution, or revival by Augustus, they had been celebrated by Claudius, by Domitian, and by Severus; and were now renewed the *fifth* time on the accomplishment of a thousand years after the foundation of Rome.' He afterwards expresses himself, that 'the long interval between the celebrations of these Games exceeded the term of human life.' A remark on the passage of his text ascertains the interval to have been 100 or 110 years. Varro is by this Writer immediately afterwards represented to have 'assigned to the foundation of Rome an æra, that corresponds with the 754th year before our Saviour.' *This* calculation is evidently at least acceded to by our Historian, in preference to the opinion of Sir Isaac Newton, who 'has brought the same event as low as the year 627;' for these Games having been celebrated (in our Author's account) by Philip, A. D. 248, and Rome having been built, according to Varro, 754 years before Christ, these

two

Games, as described to have subsisted in the age of Chrysoſtom: 'I know of no Author, who hath informed us, when the Olympic Games, and other Games

two numbers exceed 1000, only by two years; and this year of Philip, A. D. 248, being divided by 5 (for the five Celebrations, including that which was exhibited by Augustus) the average, in point of interval, can be no greater than of 49 or 50 years. From the above interval of 50 years our Author might more consistently have attended to the ancient Jubilee ordained amongst the Jews, than have dignified a modern Popish Institution of the name, with the unmerited compliment of originality. The insertion of the latter may lead us to conclude, that he is no enemy to the mummeries of *Catholic* Institutions, but cannot possibly afford the slightest illustration of his present subject. By those, who regard authenticity, the following dates, borrowed from Dr. Blair's Chronology, may be adhered to.

Our Savior was born (four years before the common æra affixed to that event) in the 28th year of the reign of Augustus, who celebrated the Secular Games in his 16th year. Augustus reigned 28 years after his celebration of the Games. From the death of Augustus to the last year of Philip's reign 226 years elapsed; add the 28, and the true period, between the interval of Augustus's Celebration to the last year of Philip, will be 254 years: these divided by 5, ascertain the precise interval between each, 50 years 10 months.

Dr. Blair, whose authority in chronological concerns may not with propriety be questioned, inserts no Secular Games under Philip. He mentions their first Celebration by Augustus, in the 12th year before Christ; their second by Claudius, 47 years after Christ; their third by Domitian, 88 years after Christ; their fourth by Septimius Severus, 204 years after Christ, 232 years after Augustus became Emperor; and those celebrated by Severus are the last recorded by our accurate Chronologer.

Mr.

‘ Games of the same kind, ceased.’† If this point could have been satisfactorily explained, the capacity of this excellent

Mr. Gibbon likewise favors us (chap. xii. p. 349, of his *Roman Decline*) with ‘ a most splendid’ Celebration of the Secular Games by Carinus, son of Carus. He exhibits *equal thousands* of various animals collected from the remotest parts of the Roman world; other particularities cast an air of suspicion on the fact, without intimation of the *credulous* Vopiscus (whom, in many instances, he himself accuses, as of incompetent authority) from whom he has avowedly derived the principal figures of the heterogeneous group, crowded in this picture of Insolence triumphant over declining Virtue. ‘ The oldest of the citizens (says our Author, who displays, as facts in his *text*, Anecdotes which he labors to undermine in his *remarks*) recollecting the spectacles of former days, the triumphal pomp of Probus, or of Aurelian, and the Secular Games of the Emperor Philip, acknowledged, that they were *all* surpassed by the superior magnificence of Carinus.’ In this passage, it is observable, that our Author *asserts*, that the Secular Games had been celebrated by Philip, which he has greatly doubted in his discussion of that point.

† Coræbus is generally agreed to have gained the first palm in the Olympic Game, as far as our Chronologists have been able to authenticate, in the twenty-eighth Olympiad, which is therefore stiled the first Olympiad. This computation of time began 776 years before Christ: the first Olympic Games were solemnized by the Idæi Daëtyli in Elis in the year before Christ, 1453. the celebration of the same Games by Herculës was in 1222 before Christ. But the Games called Panathenea we read to have been first celebrated. 1495 before Christ; and the first Pythian Games ow’d their origin to Adrastus, king of Argos, in the year before Christ 1263. the same year fixed for the Argonautic expedition, and these Games were possibly instituted on the conclusion of the latter. I introduced

excellent Scholar would have been sufficient to acquaint us with the precise Period of that Event. But where Proof is defective, Conjecture may supply its place, particularly where the Subject is of a less serious nature in itself, and necessarily involved in obscurity from a concurrence of events, which shadow the reality of *other* circumstances more immediately interesting to the *Christian* World.

It is observable, that the origin of these Institutions, bewildered in the Chaös of Fable, intermixed with the Enthusiasm of the Pagan Religion, is so very remote, and the occurrences attending the earliest celebrations so little regarded, that a period at least of no fewer than 500 years elapsed, before the date of the first Conqueror in those *Festivals*, who remains upon record.

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duced the Panathenea above mentioned, solely to prove, that the Olympic were not the *earliest* Games; and from the accounts of the other Celebrations it may be presumed, that the success of particular expeditions gave rise to them in particular States. It may be necessary however to reflect, that the *Æra* attributed to the origin of these several Games is involved in such obscurity, that the Chronologer can at best only wander in the labyrinth of Conjecture, in support of which he cannot receive adequate assistance from any Historical clue; and we may observe, that, in earlier ages, public Institutions, which flowed from the genius of Polytheism, were familiarly ascribed to the *invention* of, when in subsequent periods they were *dedicated to*, particular Heroes.

The various and frequent changes in the Political Body of Greece, which affected the limbs of every State, the many long and tedious interruptions occasioned by those changes, interruptions, which for a season may be found to have absorbed these favorite considerations into a public zeal to settle civil dissensions, or repel the invasions of an enemy; the several alterations consequent upon the encroachment of abuses, such as, that profusion of expence sustained by the Candidates, of which we have many intimations in Pindar, who pays them too often the compliment of Liberality; and perhaps a certain tædium, which the constant repetition of these Sports naturally produced to the human mind, ever hunting after Novelty; but, above all, the gradual refinement of Grecian barbarism, which placed the Philosopher (in many of the *settled* Republics) where the Warrior alone was before exalted,—These combinations may be well thought to have brought on a *gradual decline*, in a manner nearly similar to the *interrupted progress* of these heroic Institutions.

According to the more authentic dates of the earlier Olympic Games, they must necessarily have originated from the public spirit of active times; a spirit, which may be presumed zealous to reward those,
who

who had exerted themselves in acts of magnanimity, for the emolument of their respective Nations, by the extension of their limits, as Conquerors; by the establishment of salutary laws, as Governors; or by the enlargement of property, as well as settlement of civilization, in Commercial exertions. The latter insinuation receives a more plausible appearance from the very first period adjudged to the existence of these *Festivals*, the *Argonautic expedition.

The romantic ideas, relative to the introduction of the Games by Deities, may be reconciled in some measure from the reflection, that these Deities were no other than Men of eminent characters, subsisting in ages which converted, by a transition familiar to those, whose Religion was Enthusiasm, esteem into idolatry.

Accordingly we may observe in Homer, that the very Games themselves, which constituted the Olympic, and

* The ship Argo has been primarily derived from an higher, and a *sacred* source, by the learned and accurate Mr. Bryant: this fabulous expedition, so highly celebrated by the Grecian Writers, may be presumed a continuation of the genuine History, which describes the *diluvian* Vessel, the *Ark*, from which the name *Argo* originally was derived, and which, it may be concluded, was the appellation of maritime vessels in general for a series of *ancient* years. The tradition itself was a sacrifice to the earliest attempts of Navigation towards the settlement of Mankind, limited by Grecian Enthusiasm to those Emigrants, who coloniz'd the Kingdoms of Greece.

and other celebrations of the same kind throughout Greece, were poetically dressed up, on the funeral of Patroclus; and funeral ceremonies may from that introduction be concluded to have in a manner given rise to the subsequent refinements of these Grecian Festivals. To reward the memory of a particular Heroe, who died in the service of his Country, was very probably the original intention; an ardor to celebrate the valor of the living, when he returned from an expedition founded on the same principle, naturally succeeded; but these rites in more remote times were exhibited with a simplicity, improved in later ages, in conformity with the enlarged ideas of exertions, more extensively conducive to public utility.

It may not be so easy to account for the silence of Homer on the Olympic Games; though a late Writer, peculiarly accurate in his descriptions of these Sports, deduces that silence from the probability, that they were not in vogue in the days of Homer. Homer lived about the æra of their *revival* by Iphitus; and it may not reasonably be infer'd, that he would have wantonly neglected to insert, with the Games themselves, some apostrophe to the honor of Institutions, in which every State of Greece was

was materially interested, and which, though from many intervening circumstances for several years disused, were esteemed worthy of a revival from the reputation, they originally possessed. This Writer* farther collects his sentiments on the occasion, from the omission of Olympia among the cities, and towns of Greece, elaborately discussed in Homer's Catalogue of the Ships; but Olympia can only thence be concluded to have sent no ships to the Siege of Troy; and the earlier fame of the *Olympic Festivals* might have been sufficient, though *they* might have been out of vogue in Homer's time, to have induced a panegyric, not a bare mention of Olympia. Virgil may be observed to have paid attention to the 'Olympiaca Palma,' in a country, where the Grecian Exercises had given place to recent Exhibitions, which commanded universal regard.

Though the Games were instituted or established on occasions of wars abroad, or of prowess at home, their Revival arose from the settled tranquillity of Greece; and

* Mr. Gilbert West's Dissertation on the Olympic Games, Sect. I. at the end. I think it more reasonable to gather from the silence of Homer, that the notoriety of the Games prevented his mention of them, as superfluous; and we may as consistently imagine, that the revival of the Games was previous, as subsequent to the composition of Homer's Iliad, or his Odyssey.

and though formerly appropriated to particular States for the incouragement of national Virtue, yet in process of time they became the objects of general affection throughout Greece, whose several inhabitants crowded to the place appointed for celebration, Candidates from all of them contending occasionally for the prize.

This transition from the original plan, a transition from the general celebration of Heroic Deeds to the particular struggles of Heroes themselves in the Combats, was consonant with the genius of Grecian Republics, and the Sports may give a complete idea of 'the progress of Heroism.' While at the same time we may observe, that their genuine source arose from religious ardor; that, like the annual Festival to the honor of *Adonis* deify'd, these less frequent exertions were either the immediate result of, or preparatory to the Deification of Heroes. In the Poem of Musæus,* the several States throughout the kingdom of Greece are described as uniformly zealous to attend *those* rites,
as

* The Editor has already hazarded his sentiments concerning this *amphibious* composition. The antiquity of the Poem is immaterial, as to the consideration above; for if *modern*, the ardor of Greece on the occasion is deduced from genuine authorities of ancient Writers. This annual Feast of Adonis was the undoubted offspring of primæval Idolatry, as Milton finely describes it, giving the name Adonis to a river of Lebanon,
and

as they are known to have been from History, with respect to the Olympic Games.

But whatever was the real *occasion* of these latter Institutions, they were evidently *preserved* for political interest; the *Martial Spirit* being fostered by their influence, which afterwards inspired the Warrior to resist invaders at home, or to bear down hostile opposition in remote excursions. The most malignant effect of this Spirit was the final encouragement of Faction, influencing the Demagogue for his private purposes to stimulate the *vulgar*, ready enough to receive impressions against Government, however constituted for *their* support, and exerted for *their* welfare.

Hence the Historical Records of Greece abound with pictures of civil Discontents; of lawless Opposition usurping the Seat of Justice; of Heroes, who had fought, and Senators, who had harangued for the emolument of their Fellow-Citizens, too shortly incited to and to the personage usually termed Adonis, that of Thammuz, the very earliest Idol of Syrian abomination.

The love tale

Infected Sion's daughters with like heat,

Whose wanton passions in the sacred porch

Ezekiel saw, when by the vision led

His eye surveyed the dark idolatries

Of alienated Judah.

Par. Lost, B. i. v. 452.

to tear the laurels from those heads, on which their own hands had placed them. Hence the successful artifice of Ambition, which grafted the fruit of Despotism on the tree, where Freedom bloom'd before; hence a wild mixture of Monarchy, and Republicanism, alternately giving place to each other; till the Romans built on the ruins of both those extended Provinces, which licens'd extortion in the characters of PRÆTORS, perpetually complained of, but very rarely removed in consequence of murmurs, poured from the mouths of those, who valued not, when they possessed, the sweets of Liberty.

From this gloomy scene, succeeded by one no less horrible in Rome itself, whose Citizens, like true Heroes, never satisfy'd without continual warfare, forg'd at last the chains for themselves, with which they had industriously loaded the necks of half mankind, from this scene we may date the decline, if not the extinction of these Heroic celebrations; the very spirit, which gave birth to them, having gradually diminish'd, and being at length swallowed up in the great vortex of national Corruption.*

When

* From the disturbances, which agitated the States of Greece, arose the occasional cessations of the Olympic, and other Games; when tranquillity

When the several States of Greece became, in consequence of their internal divisions, apporportioned to the Roman Empire, can it be imagined, that the Romans would suffer those Institutions to survive, which had maintained the vigor, and continued the delight of Greece during an extensive period? May we not conclude, that the well-known Roman pride would have abolish'd the ancient Exhibitions of a conquered People, and substituted others, more immediately gratifying it by some original form, or at most by distant traces, where a closer resemblance had created envy, rather than affection?

With this succedaneum History presents us in the construction of the Secular Games; owing their rise to Grecian parents, with the advantages of a more refined education: this origin is clearly deduced from the conduct of Virgil, who has considerably improved his Episode of the Games from Homer, and from the composition of Horace, which shines with superior lustre amongst his Lyric Constellations, and

E

immor-

tranquillity was restored, the Sports revived with additional lustre, by the introduction of Games before unknown; these new Games were in process of time disused, while others were celebrated; and afterwards were introduced again: The accurate Dr. Blair's Chronological Tables particularize the æras, when any alteration was made in the Grecian Games, which may be a satisfaction to the curious Reader.

immortalizes the celebration of the Secular Games at Rome. The plan of Virgil was more comprehensive, from the addition of original exertions, the 'Naval Race,' and the 'Lusus Trojæ.' *

The Secular Games subsisted, while the Empire flourished in full vigor; for such was its situation, (though in reality enslaved) according to the *political* idea of Prosperity, till the æra, when it has been intimated, that the last Secular Games on record were exhibited.

From this æra Government became the spoil of violence and distraction, which with gigantic strides penetrated into every province of the Empire; public Sports formerly in esteem ceased in course to be sufficient objects of attraction, or at last dwindled into pigmy amusements, and more rustic exercises. The Conqueror in the Secular Games, loaded with honors, and fatiated with reputation, was converted into the Peasant, whose attempts in the lists of Heroism were congenial with his ruder labors of the plough. Happy perhaps to employ in feats of activity the hours too usually dedicated by that class to indolence, or intoxication, he conceived not the slightest idea of preserving

* Upon this latter Game the Editor has more particularly commented in 'Critical Essays.'

preserving a *public spirit*, totally evaporated in the superior orders of the State.

A learned Translator, and accurate Critic of the *Lusiad* of Camoens, the *Milton* of the Portuguese, who like our own *universal* Genius was little known to his age by the Epic Poem, which now shines the superior ornament of his country, has plac'd the final Dissolution of Rome to its proper cause, not the imputed barbarism, and ferocity of Goths, and Vandals, but to the extreme corruption of Rome itself, necessarily divided in her Government, from the extension of her Dominions, ever subservient to the authority of arms. Hence particularly, though many other causes interven'd to conclude the melancholy scene of her destruction, her openness to every hostile attack in remoter quarters, while domestic Faction glutted its appetite upon her vitals. The enterprising spirit of adventure promoted a first attack, and small, if any occasion arose for the indulgence of savage cruelty, where resistance was little more than a transient paroxysm. The pen, which has recover'd this excellent Poem from a long age of undeserv'd obscurity, has vindicated the Crusaders, in the true spirit of historical criticism, from aspersions cast on them for wantonness of ambition, collected from their attempts

to extirpate States, the very remoteness of which has been esteem'd a conclusive argument, that they could never have offended.†

The hour was come, when *these* Northern torrents poured through the Regions, whose subjects had given law to the earth, and the weight of Roman Power was now as defective in the scale of Empire, as when she was composed of cottages, and disgraced with poverty. Where schemes of Civil Policy, or plans of martial operations were pursued,* the drones of Religion were soon observed to slumber, or, if they sometimes

† Mickle's *Lusiad*, p. 277. Quarto.—Mr. Mickle confutes in this place the insufficient Allegations of Voltaire. The *Christian* Warrior was politically justify'd by his principles of Retaliation.

** “ Au commencement du neuvieme Siècle, Rome, qui n'étoit plus la ville des Maîtres du Monde, prétendit, comme autrefois, ôter, et donner des Couronnes. Sans citoyens, sans soldats, avec des opinions, avec des dogmes, on la vit aspirer à la Monarchie universelle. Elle arme les Princes les uns contre les autres, les Peuples contre les Rois, les Rois contre les Peuples. On ne connoissoit d'autre mérite, que de marcher à la guerre, ni d'autre vertu, que d'obeir à l'Eglise. La dignité des Souverains étoit avilie par les prétentions de Rome, qui aprenoit à mépriser les Princes, sans inspirer l'amour de la Liberté. Quelques romans absurdes, et quelques fables mélancholiques, nées de l'oisiveté des Cloîtres, étoient alors la seule littérature. Ces ouvrages contribuoient à entretenir cette tristesse, et cet amour du merveilleux, qui servent si bien la superstition.”

Histoire Philos. & Polit. &c. des Européens dans les deux Indes.

Tom. i. Liv. i. p. 12. Oct. Ed. de la Haye, 1774.

It

times awoke, it was but to throw the darkness of their interpretations on the mid-day splendors of Christianity. Ecclesiastical insolence vaulted into the Throne, so long possessed by *secular* Ambition, and New Rome usurped a violent authority over Kingdoms, vanquished solely by Superstition, a phantom of their own creation, aided by interested views of their occasional Rulers.

When the convulsions subsided, into which the World had been thrown by the dissolution of Pagan Rome, and the erection of Rome Christian on its ruins, Heroism, armed with Barbarity, supplied by Tilts and Tournaments the loss of the Grecian, and Roman Games;* originally limited to *provincial* exertions of the Governed, they afterwards claimed the attention of the Governors themselves, who presided over the Exhibitions, as Arbiters of Valor, till they caught the contagion, and decided *Regal* Controversies in a way,

It is a peculiar happiness to the Editor, that the Author of the above elaborate work has adopted a similar opinion, upon the situation of the times in question, relatively to the Christian States of Europe. *His* opinion the Editor had not seen, before the present Essay was finished; but it may be esteemed no improper tribute to the merits of the French *Philosopher* and *Politician*, to introduce the performance, a coincidence with the sentiments of which would do honor to the greatest Genius.

* See the last Note.

way, which was, too fatally for the collective body of the Subjects, exchanged for the sword, and thousands were butchered, where a single life before sufficed.

This ardor for Tilts and Tournaments was too favorable to the arbitrary wiles of the Pontifical Chair, not to be diverted, or rather extended to the purposes of Holy Frenzy. The infatuation of Crusades excited the unnatural zeal of Sovereigns to quit their Dominions, before they were reduced to a regular subordination; to quit them for long, and laborious expeditions, in which victory was purchased at an expence, little short of destruction, in the lives of their Soldiers, and the properties of their Subjects. But the impoverished, and almost depopulated Kingdoms were roused, in the process of Political Spirit, to murmur at this scandalous abuse of arms; when He, who bore the sceptre, was fatigued with the drudgery of military vassalage to a Tyrant, claiming this servitude as a right, and never satisfied, but with the most pusillanimous submission to unwarrantable depredations.

Power created by superstitious terror boasts not a continued duration; and foreign authority, ever odious, ceases to be effectual, when Nations are sensible of their own importance. The Papal *Principalities* required protection, and their weakness became evident

evident from the necessity of succor. The menaces of the Chair, so loudly thundered, were gradually heard, only as the distant din of Ambition in distress; till * ONE PRINCE published an illustrious example of Independence, cordially adopted by others, and the rays of Liberty diffus'd their genial warmth to cherish the rising buds, and ripen the fruits of national Reason, and Civilization.

* Cavilers of the Romish Church, and Infidels, who profess themselves of none, affectedly wish to undermine the Reformation by alledging the crimes of the eighth Henry; the instrument, ordain'd by Providence, for its establishment in these kingdoms. The vices of this Prince were avowedly of a deeper dye; his versatility likewise in religious principles has been arraign'd; but by those most severely, who in their hearts complain of the steadiness, with which he supported to his death the settlement, whereby his Dominions were releas'd from the fetters of Papacy. David, these Calumniators should consider, was in many actions highly culpable; but he was selected by the Almighty to carry on the divine purposes, fulfilled in the Gospel-dispensation.

O D E
TO THE GENIUS OF
P I N D A R.

STROPHE I.

HARK! 'twas the Voice, whose magic sound
Awak'd of old the raptures of the Lyre!
His footstep toils o'er HONOR's arduous mound,
Rous'd by the patriot HEROE's genuine fire.
I see each full-distended vein
Throb for the Goal, the nerve's proud strain,
Which bursts at Glory's call!
I mark, impetuous in the war
The foaming Steed, the headlong Car!
The Conquer'd in his Fall
Almost a Triumph boasting!——VIRTUE'S PRIME,
Whose bloom shall EVER grace the various Bow'rs of
TIME.

F

A N T I-

ANTISTROPHE I.

STRIPLINGS, whose undaunted force
 Emulates a Father's course !
 SIREs, who to the Infant-boy
 Point the Conquest's laurel'd joy !
 CHIEFS, who view'd, with stern delight,
 HORROR tread the ranks of Fight,
 Charm'd with MAVORS' angry mood,
 While he tracks the stream of BLOOD !
 Ye, who from the *warrior Game*
 Still the wreath of Victory claim,
 Still, as swells the Clarion's breath,
 Join the *kindred* work of Death.

EPODE I.

And Thou, whose philosophic Lore commands
 To softer PEACE the warrior bands,
 SAGE, from the Study's slow-consuming oil,
 Where Science plies th'imperial toil,
 Whose smile pervading Græcia's ample state
 Beam'd on the bosom *truly* Great ;
 On His, whose arm of Thunder dar'd oppose
 His own, his *Friends'*, his Country's foes,
 Fix'd on the meed of Fame his dauntless Eye,
 Bravely to fight, or boldly die !

STROPHE II.

But chiefly Ye, whose sceptre sway'd
 The willing People of the Land ye lov'd ;
 A People in the Tyrant, they obey'd,
 The King who reverenc'd, and the Man approv'd---
 Wrap'd in *his own* Sicilia's plain,
 Where Ceres' variegated reign
 Expands her boundless store,
 He had the *mental* luxury shine,
 Bad Knowledge beam with ray divine
 On Nature's *favor'd* shore :
 Nature, no *Stepdame* to an *infant* mind,
 Joys but the Feast to shed by Reason's *Taste* refin'd.

ANTISTROPHE II.

HIEROS, Friends of human race,
 Not alone SICILIA's grace ;
 YOURS to spurn the space of clime !
 Far beyond the bounds of Time
 Yours to soar, whose course of worth
 (While *Icarian* Souls of Earth
 Scarce the waxen Pinions bear
 Through the mid expanse of Air)
 Wafts you, chief of Glory's train :
 Votaries of th' immortal Fane

[xxxvi]

Virtue clasps You to her breast :
Hers the Son, who Myriads blest'd !

E P O D E II.

Yet say, ye THERONS, Heroes of the field,
Shall Courage ne'er to Mercy yield ?
Or say, does Justice brace your vengeful Arm ?
Tempestuous billows ne'er could charm
Th'advent'rous Mariner ; his wishes court
Th'Afylum of a shelt'ring Port !
Cheer'd with Humanity's celestial glow
Each Bud of Worth is taught to blow ;
Pluck the fell Weeds, which choak a gen'rous Soil !
Who saves, o'er pays the Conqu'ror's Toil.

S T R O P H E III.

ÆGINA, Heav'n-protected ISLE,
Health crowns thy Sons, and Plenty o'er thy plain
Sheds the full radiance of her genial smile ;
Thy triumphs yet demand the Poet's strain.
Distinguish'd Champions, thro' their Line
They bid the Sun of Glory shine
With undiminish'd blaze ;
Forth from her central Orb the show'r
Of ancient Virtue loves to pour
The splendor of her Rays :

His

His Darts *collected* thus the Lamp of Light
With *Gleam oblique* no more protracts the wintry night.

ANTISTROPHE III.

Mark the Limb's Herculean grace!
Mark—impatient for the Race
Swiftneſs glance with vig'rous ſpring,
Rival of the Eagle's wing!
Bound with Gloves of Fate their hands,
Lo! the Strength of Heroes ſtands!
Mark the Wreſtler's ſtubborn will
Wheel around with pliant ſkill!
Steeds obedient to the Rein
Pant with toil on Glory's plain.
Wing'd the Car's impetuous roll
Kindling for the diſtant Goal!

EPODE III.

But chiefly, THEBA, thro' thy ſev'nfold Gate
The MUSE, that call'd Thee to be Great,
Thy EV'RY Son of Gratitude proclaim!
Repay her, as ſhe lent thee, Fame:
Ne'er, ne'er ſhall *Envy ſink a *gen'rous* Throng
To waſte on worthleſs pride the Song.

Earth's

*The Tale of Pindar's conteſts with Myrtis, the Sybil his inſtructreſs,
and with Corinna his ſiſter-ſtudent, is purpoſely omitted in the Remarks
on

Earth's richer Wealth, o Pindar, thy reward !
 His Country's love to Virtue's Bard :
 Greece, Rome, Britannia, wake th'unfully'd praise ;
 They *ever* woo'd the theme, which genuine worth
 displays !

S T R O P H E IV.

'Tis PINDAR's voice ! ye Victor-throng,
 Still shall his Music feast your list'ning Ears ;
 Still the *fair plumage* swell, and flow the *Song*,
 No Elegy to mourn *departed* Years.
 Age vainly points Oblivion's tomb ;
 YOUR triumphs mock, with vernal bloom,
 The wint'ry blast of *death*.
 No *setting* SUN's diminish'd beam !
 Luxuriant Light's eternal stream
 Still consecrates your breath :
 Ye Lessons to an Insect Tribe, who doze
 On Pleasure's filken couch, and sip the virgin Rose.

A N T I-

his Life and Writings, as the offspring of impertinent Credulity. It conveys an absurdity, for the Sibyl was merely his fabulous teacher ; and Corinna was so much his senior, as to be represented his real instructress in the school of Poesy. I mean not however to vouch for the truth of the latter. The Fable itself may seem to have ow'd its origin to invidious malevolence ; and of such a spirit Pindar has repeatedly complain'd ; and has intimated the slanderers with the slanders, they retail'd. *Meaner* vermin teize most.

ANTISTROPHE IV.

Wrap'd in PINDAR's hallow'd strain
 Glory's steep Ascent ye gain !
 What tho' Genius vainly wooes
 * Many a Grace, that stamp'd his Muse;
 His th' Enthusiast's rapid fire,
 Loud the strings, and warm the Lyre,
 Warm in Yours, in Virtue's cause !
 Oh ! that Foes to Nature's laws
 Yours had shone the lifted arm,
 Gorgon-Ægis Time to *charm* !
 Best of Conquests YOURS to give
 All of PINDAR's Thoughts to live.

EPODE IV.

Not that, ungrateful to his honor'd Herse,
 Ye grudge the Bard, (whose wealth of Verse
 Op'd to the Worth, he lov'd, th' exhaustless Mine)
 Rich Incense at the Muse's shrine ;
 I see your hands the votive Laurel spread,
 Unfading Wreath, which bound your head,
 The wreath a Pindar gave ; its sacred bloom
 Snatch'd from your brow to shade his Tomb :

Encircled

* Alluding to the loss of the Dithyrambics.

Encircled with the Nine ye clasp the bier ;
Soft-flows the channel of a Tear,

S T R O P H E V.

That marks the glistening cheek ; their way
Weav'd from the heart thro' many a conscious sigh
These purer Rivulets of Nature stray ;
Thou the fair source, celestial Sympathy.
Flush'd with unrival'd pride of Wing
Thro' fields of air the Eagles' spring
Pursues their *kindred* race ;
Perch'd on the flaming Throne of Light
Each radiant hue, with dauntless fight,
Of IRIS' form they trace :
To *feather'd triflers* Joys of Earth belong,
The plume's soft picture Theirs, and tinsel-gleam
of song.

A N T I S T R O P H E V.

Not in vain your sorrows flow !
Your's th'immortal notes of Woe !
Warm'd by Phœbus' genuine ray
Flashes fierce the golden lay !
See *him* wrap'd in realms above
Bend the King of Gods to Love !

Stern

Stern Revenge, and wanton smiles,
 Frantic Anger, trait'rous wiles,
 Pagan Falsehood, blot thy Tale!--
 TRUTH still shines thro' Error's veil!
 HERS the Moral's steadier plan!
 Guilt she gives alone to Man.

E P O D E V.

Tho' HIS Religion's fairy scenes to tread,
 Where lost in wild Mæanders spread
 A Flood of Godheads, to whose shrines the crowd
 The knee of fervil rev'rence bow'd,
 Lur'd by the scowling Priest, whose thirst of Gold
 (Oh! were its bounds, the years of old!)
 Blinds with foul witchcraft EV'N Suspicion's eye;
 While thou with black, mysterious lie,
 Thou, ORACLE, could'st urge the *murderous* Deed,
 Bid Tyrants triumph, Nations bleed:

S T R O P H E VI.

Yet HIS, fair Poesy, the Feast
 To hopeless, helpless Tantalus deny'd,
 Whose ev'ry want with appetite increas'd;
 ---Ne'er, bold *Ambition*, was *thy* wish supply'd!--
 Amid the VULTUR's rav'nous race
 The mangled TITYUS His to place,

G

And

And mark each dying groan !
 Vain, SISYPHUS, thy toil, thy skill !
 The huge, rough summit of the Hill
 Repels the bounding Stone :
 PRIDE's airy food is HOPE---the moral Lay
 To *each* IXION's arms will *Clouds* alone display.

ANTISTROPHE VI.

Hark ! the Muse with fond regard
 Tunes thy Lyre, immortal BARD !
 Forth HE mounts the rapid Ship,
 Boldly stems the boist'rous Deep.
 *Rear'd to ÆTNA's front, on high
 Toils Description's gazing eye ;
 Ætna, rocky pillow, spread,
 Where 'Typhæus' restless head
 Tossing rolls from side to side ;
 While the Cavern, thund'ring wide,
 Show'rs the flame, whose liquid ray
 Scares to night the Orb of Day.

EPODE VI.

Stones, each a mountain, rush with whirl-wind force,
 (Scarce ev'n OLYMPUS checks their course)

Burst

* Alluding to 1st Pythian Ode, Decad 5th.

Burst from the womb of HADES---heav'n-born Muse,
 Far from the path, Destruction wooes,
 Be Thine the soothing Melody of strain,
 The Voice, the Dance, the jovial Train ;
 Hush'd by thy Song the storms of Battle cease,
 And Plenty fills the lap of Peace ;
 Thy Theme full-bursting from a PINDAR's breast ;
 The SUBJECT in the SOV'REIGN blest'd.

S T R O P H E VII.

Yet, rugged Nursery of Arms,
 Where Quiet fled the *cradled* Warrior's heart,
 Skill'd to suspend the Battle's wide alarms,
 And hail the bow'rs of Science, and of Art,
 Say, GREECE, in what auspicious clime
 The varying Rolls of happier Time
 Have wrap'd thy *ancient* Joys ?
 Why sinks the Cot, where Grandeur shone !
 Where frown'd the Tyrant on the Throne,
 The Peasant's soul employs
 His ruder toils ; he clanks Oppression's chain :
 While *Superstition* low'rs her melancholy reign !

A N T I S T R O P H E VII.

Kindred IGNORANCE, hand in hand,
 Stalks with *Her* the fullen land ;

Vanish'd ev'ry Landscape's grace,
Savage Nature's dreary face
Points nor garden, lawn, or grove,
Scenes, thy PLATO joy'd to rove ;
Ev'n with life the Statue warm
Boasts no PHIDIAS' dædal charm ;
Nor the breathing Canvas glows,
Victim, with thy princely woes : *
Mute the solitary shore,
Music wakes her sweets no more.

E P O D E VII.

Heav'd from its solid Base the COLUMN's hight,
Taste's gay Proportion, to the fight
Swells not its *modest order* ; lov'd abodes
Of Patriots, Sages, Sov'reigns, Gods.
Their Myriads, dust, their Empires, but a name !
---† Oh ! Eloquence, thou breath of Fame,
Vainly

* It may, I hope, be almost unnecessary to acquaint the reader, that these lines refer to the well-known picture of antiquity, which has consecrated the sacrifice of Iphigenia.

† Henry Stephens has thus characteriz'd Attic Eloquence in his character of Demosthenes.

“ Mirantur omnes Attici Demosthenis

“ Horrenda linguæ *fulmina*.”

Prefatory Verses to the Greek Lyric Poets.

Vainly thy Thunders list'ning *Echo* fues !

ALL lost to Virtue, but the MUSE,
Still on the Seats she lov'd, who deigns a smile
From Genius', Glory's, Freedom's ISLE.†

† This Throne of Kings, this scepter'd Isle,
This Earth of Majesty *, this Seat of Mars,
This other Eden, demi-Paradise,
This Fortrefs built by Nature for herself
Against Infection, and the hand of War;
This happy breed of Men, this little World,
This precious Stone set in the silver Sea;
This land of *such* dear Souls, this dear, dear Land,
Dear for her reputation !—————

BRITAIN—————

Whose rocky shore beats back the envious Siege
§ Of *angry* Neptune.

* *Majestas Populi.*

§ Shakespeare's Epithet is 'wat'ry.' The Alteration admits not an excuse.
Tautology abounds in the expressions of the Original, which has therefore been
abridg'd.

ADVERTISEMENT.

THE original refutation of an opinion, too long entertain'd, with respect to the Irregularity of Pindar, has been usually limited to his Reflections, which have been sufficiently proved, from a reference to his Compositions, to be worthy of a rank with the most establish'd works of ingenuity. To confirm this Character, a slight view of his conduct, as to the equal division of the several parts of his Odes, will be sufficient. The same * number of lines admitted into a first Strophe, Antistrophe, and Epode, is observable through the others; and so accurate is our Lyrist in the regulation of the Verses themselves, that to preserve the proper *Quantities* through a whole piece, he frequently divides a word, even at the close of particular portions. †

As the Editor has studiously avoided the adoption of Greek names, to characterize the several persons, and places described in his Original, which would not have served the purpose of Poetry, however it might have tended to display the Scholar; he is desirous, that his readers will accept the freedom thus taken with his Original, with the candor of genuine Criticism; and he assures himself more readily of their indulgence in this point, as he has placed these less melodious appellations at the conclusion of each page, in the form of a Note, with a reference to the Text itself, that the obscurity, which would otherwise have attended the version, might be effectually obviated.

* *Κωλα* in the Greek, as members of the Lyric body.

† The late Mr. Congreve, who attempted Pindaric compositions, has express'd himself favorably of our Author, with regard to the regularity of his Versification, which he has successfully imitated; though his Muse was not animated with the enthusiasm, burning with too vehement heat in Cowley; a Writer, who attended not to accuracy of Stanza. The Poet possess'd of these opposite qualities bids fairest for a rivalry of Pindar.

SECOND PYTHIAN ODE.

ARGUMENT.

HIERO, who successfully blended the character of the Great, and of the Good Man, is the subject of the following Ode. He is first extoll'd for his Victory in the Chariot Race, the Ode being introduc'd by an elegant apostrophe to Syracuse, capital of Sicily, over which Hiero reigned as king, for *τῦραννος* was one who was sovereign over a Grecian kingdom according to its establish'd laws, though popular Faction affix'd an invidious construction to the word. Our Poet then proceeds to a general encomium on Gratitude; takes occasion to enlarge upon the several qualities of Hiero, as a Warrior, which he crowns with the most useful one of Liberality, as a Man. From this it may be concluded, that Pindar had been honor'd with presents from Hiero (as usually given by Conquerors) for his Compositions on that Champion's Victories. The Ode closes with sound, though poetical advice on the perfidy of Flatterers, to whom men of eminence in all ages have too fondly listen'd, and who have consequently fully'd the lustre of superior reputation for Heroism, Wisdom, and Integrity.

These Hiero must be acknowledged to have possess'd; the single objection to his engagement in the Olympic Lists arising from his Monarchical Government of Sicily, which was unexceptionable in his hands. Themistocles a Demagogue urg'd this absurdity, which seems too gross to have been admitted.

Schmideus gathers from the 25th and 128th Verses of the Original, that the Victory celebrated in this Ode is the same with that, which gave occasion to the foregoing. His authorities may appear not to justify his conclusion; neither is such a reiterated commendation of a single Triumph consistent with the usual plan of Pindar's Compositions. Indeed his particular introduction of Gratitude may imply, that he had partaken of the benevolence of Hiero, probably more than once: and he must have stood high in the estimation of that encourager of learning, and of learned men; or he would not have ventured upon that slippery ground of 'Advice to his Patron against the contagion of Flatterers,' an Advice flowing, in the opinion of Schmideus, from the calumnies whisper'd against him in the ear of Hiero, by two rival Favorites, anxious likewise to be rank'd as rival Geniuses, Bacchylides and Simonides; whose slanders the Monarch *might* have been ingenuous enough to communicate to our Author.

PINDAR.

PYTHIAN ODE II.

TO HIERO,

On his Victory in the Chariot Race.

STROPHE I.

FAIR Syracuse, ample reign,
Stern Mavors' blood-delighting fane,
Auspicious Nurse of War's alarms,
Of Man, of Steed, that pant for Arms,
From fertil Thebes for THEE the Lyre
Awakes a bold enthusiast fire.
Each string proclaims, with herald-sound,
The rapid Car, that shakes the ground;
The Car, which Hiero's labors grace
Skill'd in the triumphs of the Race.
His hand the sacred wreath entwines
(Wide through the realms its radiance shines)

H

To

2 PYTHIAN ODE II.

To crown Ortygia's fav'rite Isle,
 Whose streams confess their Dian's smile.
 HER magic hand, celestial guide,
 Tames the swift Courfers' fiery pride;
 And while they thunder o'er the plains,
 Quick glance their many-color'd Reins.

ANTISTROPHE I.

For she,* who wings the Arrow's flight,
 And He,† who rules the Ranks of Fight,
 Aloft the glitt'ring chaplet rear,
 And deck the blooming Charioteer,
 As to the polish'd Car, whose course
 Flies o'er the lawn with ‡ various force
 (At once the rein controls its speed)
 He yokes thy strength, undaunted Steed,
 And calls the Pow'r, whose Trident's sway
 Bids Ocean's boundless realms obey.
 Some other Bard with sweetest lays
 May hymn a Patriot Monarch's praise;
 Such the fair meed to Virtue due,
 And such there are, whose songs pursue

The

* Diana.

† Mercury.

‡ Chariots drawn by two or by four Horses.

P Y T H I A N O D E I I.

3

The gen'rous toil, and grateful ring
The honors of their * Cyprian King,
Whom Phœbus' eyes with love behold,
—The God whose tresses beam with gold.

E P O D E I.

He too the Priest of Venus' fane
Led to the rites the votive train,
These thanks the Friend of Worth affords,
These tributes (all he can) of words.

† THY deeds the *Locrian Maid* inspire,
Great offspring of a godlike Sire !
The note soft-warbled at thy gate,
No cares *her* genial hour await ;
By THEE the storms of battle cease,
Thy arm has hush'd them into peace.

Ixion, (such was Jove's command,
As sings the fond, Historic Band)
Wrap'd in the wheel's eternal round ;
Thus wak'd to Man the moral sound :
“ Grateful return the good bestow'd,
“ Thus shall you pay a debt, ye ow'd.”

S T R O P H E I I.

A Truth, which mark'd his own disgrace.
—HE 'mid the blest'd Saturnian race

H 2

Smil'd,

* Cinyras.

† Hiero.

Smil'd, as the placid moments flow,
 Too soon, alas ! to sink in woe ;
 When panting with a lover's arms
 To taste the heav'n of Juno's charms,
 He wish'd the genial bed, where Jove
 Indulg'd the thrilling joys of love.
 But mark th' avenging storms, which roll
 To crush his insolence of soul !
 Mark ! how ambition's wretch sustains
 An exquisite reward of pains,
 Measure of complicated guilt :
 The kindred blood his frenzy spilt.
 He first among the Sons of Earth
 With murder stain'd heroic birth ;
 By hospitable scenes unaw'd
 To Hell's worst crime he added Fraud.

A N T I S T R O P H E II.

Nor less his soft infidious art
 The poison spread for Juno's heart,
 With love aspiring to possess
 The sacred couch's deep recess.
 Woe to the wretch, whose dazzled sight
 Soars o'er the bounds of sacred right !
 What pangs the throbbing soul employ,
 That fondly woos unlawful joy !

Ixion's

PYTHIAN ODE II.

3

Ixion's fate the truth avow'd ;
 He for his Goddess grasp'd a Cloud.
 Sweet was the fraud !—Unthinking man,
 Well in that form thy warmth could scan
 Saturnian Juno—Form, that shone
 Like Hers, whom madness wish'd thy own !
 Sweet was the fraud by Jove display'd !
 Caught in the snare Himself had lay'd
 Ixion mourn'd, condemn'd to feel
 The four-fold labors of the Wheel.

EPODE II.

Fell suicide of bliss, whose care
 For ever struggles with despair,
 I see each writhing limb confin'd
 In chains, thy pow'r can ne'er unbind ;
 Hear Thee Ambition's lesson preach,
 Which dread Experience most will teach.
 Forth sprang, devoid of Nature's grace,
 Sole monster of a stranger-race,
 Creation's Outlaw, nor the love
 Of Man below, or Gods above,
 The *Centaur* proud—with amorous speed
 He join'd the hot *Magnesian* Steed,
 While wrap'd in *Pelion's* vale he fed ;
 Of brutes an host prodigious bred

Above

Above---the *human* Father show,
The Form *maternal* frowns below.

STROPHE III.

Whate'er the Godhead wills---'tis done.
In vain his high behests we shun ;
That God, whose all-pervading fight
O'errules his fav'rite Eagle's flight,
Darts thro' the caverns of the Main,
Beyond the Dolphin's rapid train ;
Who with a nod the pride controls
(Great as they are) of mortal Souls ;
While others (Worth their modest claim)
Beam with the prize of deathless Fame.
Not that the Muse ('twould ill befit)
Wantons in Censure's ruder wit ;
For late with *distant* eye She view'd
The Man,* who Satire's path pursu'd ;
Tho' Triumphs swell'd his ruthless hate,
How soon revers'd the smile of Fate !

Thrice

* Archilochum proprio rabies armavit lambo. HOR. Art Poet.

We cannot justify the sentiments of the Roman Bard, with respect to the genuine Character of these Compositions, from an inspection of those *shadowy* reliques, handed to our own days under the name of Archilochus. Complimentary Cards, so abundant in the present age, might lay as fair a claim to Immortality ; they certainly possess a meaning equally significant.

PYTHIAN ODE II.

7

Thrice happy HE, who Wisdom knows,
To crown the transport, Wealth bestows.

ANTISTROPHE III.

Rare union this of head, and heart !
My King, my HIERO, such thou art ;
Hail ! from whose liberal soul supply'd
Luxuriant streams the golden tide !
Thine are the strong-embattled Coasts,
And thine unconquerable Hosts,
Thine is the pride of Wealth and Birth,
And thine the fairer charms of Worth.
Each boasted Prince of ancient days
To Thee resigns the palm of Praise ;
Greece through her realms thy virtue sounds,
And Censure's ev'ry note confounds.

But haste---the laurel'd ship ascend,
There tune the Lyre to Virtue's Friend,
There darts my Hiero's orient ray ;
See Youth an age of arms display !
See the full blaze of Glory shine !
While all the art of War is thine.

EPODE III.

Firm hosts of Foot, and ranks of Horse,
HIERO, proclaim thy various force ;

When

When counsel wakes the patriot thought,
 How glows the strain with Wisdom fraught !
 The Muse in Thine, in Honor's cause
 Exhausts the tribute of applause.

Hail to thy Fame ! 'mid Ocean's deeps
 True as Phœnicia's Merchant keeps
 His course of gain, th' Æolian Lyre
 Swells to the dance her living fire.

And Thou with conscious rapture trace
 Th' harmonious chords ; *their* sev'nfold grace
 Inspires the Song, whose *moral* flow
 Wafts the best truth---Thyself to know :

" Be, what thou art," ---vile FLATT'RY's joy
 Yield to the thoughtless, beardless Boy. *

STROPHE

* The text runs: 'The Ape is beautiful, ever beautiful to boys.' What charms the Ape may possess, I confess myself never to have been boy enough to know---for *πίθων*---'Ape, or Monkey'---I would propose to read *πειθων*, 'He who persuades, or allures by Flattery ;' without a disposition to quarrel with those, who would preserve the *brutal caricature* of Humanity. It must however be acknowledg'd, that the ancient adage *πίθων καλός*, handed down by Erasmus, and quoted by the Saumur Editor, MAY reconcile the old reading,

Form'd to be *loath'd*, the Stripling's eye
 Ev'n Beauties in the *Ape* can spy.

The Flatt'rer indeed may be reasonably compar'd to the *Ape*, though with this difference ; the *Brute* honestly displays its hideousness, which the *human Beast* artfully aims to conceal.

It

PYTHIAN ODE II.

9

STROPHE IV.

Lo! Rhadamanthus, happy Sage,
Whom Truth, whom Innocence engage,
Fruits that ne'er cloy, but feast the mind!
Not such the taste to Fraud resign'd
Must dare to pluck, nor such the crew
Of faithless Whisp'ers dare pursue.
Hence, foul Interpreters of Ill,
Rude echoes of loquacious skill!
Yourself, ye Fiends, of ills the worst,
Who prowl for prey, of manners curst,
Curst, as the Foxes' kindred train:
But what, alas! your envy'd gain!
The net, once thrown, can never sleep
On the broad bosom of the Deep,
But seeks the dark profound---above,
The cork's fix'd station Mine to prove;
'Tis mine with buoyant pride to brave
Th' incircling horrors of the wave.

ANTISTROPHE IV.

Hence, Son of Guile! no honest ear
Will deign thy tainted voice to hear;

I

Incre-

It may appear singular, that Suidas, who so peculiarly labors the explanation of Greek sayings, should have neglected to remark the present. He allows not $\pi\acute{\iota}\sigma\omega\upsilon$ (for Simius or Simia) but $\pi\acute{\iota}\delta\omega$.

Incredulous it loaths the strain,
 That trills from Flatt'ry's Siren-train;
 Hence! with thy snares! thy soothing sound
 Is false; it breathes, but to confound.
 Bold Hypocrite, not such my toil!
 The Friend I love, I cannot spoil;
 But when my hate assaults a Foe,
 I feel the Wolf's unconquer'd glow,
 Or weave the path oblique, to find
 The coverts of his darkling mind.
 The voice, whose Freedom dares impart
 Each honest dictate of the Heart,
 * Tho' Monarchs frown, maintains its course,
 Nor heeds the Vulgar's factious force,
 No Senate's titled sway can move;
 Its only dread, the pow'r of JOVE.

E P O D E

* *Iustum & tenacem propositi virum
 Non Civium ardor prava jubentium,
 Non vultus instantis Tyranni
 Mente quatit solidâ.*

Thus sings the Pindaric Roman, and he may be concluded to have taken his thought, if not his expression, from the Greek. The situation of *Horace*, patroniz'd by Augustus through the interposition of *Mecænas*, that luxurious *Cabinet-Councilor*, admits not an idea, that *he* meant to risque a Freedom of Republican sentiment, but as the avow'd *Copy* of an *Original*, establish'd in the Rolls of Learning. Indeed the text of the Roman Bard is worded with an *artful* liberality.

EPODE IV.

His nod exalts the humbler Soul,
 Or gives the tide of Fame to roll
 On nobler heads; but Envy still
 The cup of Malice loves to fill.
 Yet, Envy, can *thy* weight prevail,
 When solid Virtue bends the scale?
 Canst Thou, who pin'st at others blifs,
 (Too sure thy arrows ne'er can miss)
 One bosom pierce? 'tis Thine alone
 On Disappointment's rack to groan.
 Be mine to bear the sharper goad
 (So Patience wills) of Sorrow's load!
 But who up-borne on Reason's wing
 Would soar, where Envy points her sting?
 Mine be the task, in social ease,
 Pleas'd with the Good, the Good to please.

THIRD PYTHIAN ODE.

ARGUMENT.

THAT Hiero labor'd under some violent complaint, may be gather'd from his Address to, and History of Chiron, who is fabled by the Poet to have received the new-born Æsculapius from the hands of his Father Jove; that the Infant might be nurs'd, and educated in the science of Medicine, and of Surgery. This complaint has been conjectur'd the Stone, which may be imply'd from the Compliment to Æsculapius on his skill in Chirurgical Operations. Hiero is justly honor'd with the applauses due to a Conqueror without insolence, and to a Monarch without despotism. A strain of Morality, convey'd in the best style and sentiment of our Author, concludes the Composition with a commendation of Hiero for his manly patience under his afflictions, from which the most illustrious Personages have complain'd, that they were not free, even in the earliest æra of Mankind. Man indeed may be said to toil through life for that happiness, the road to which is never to be found on earth.

PYTHIAN ODE III.

ADDRESSED TO

HIERO, *the Syracusan, of the City of Ætna,*
on his Triumph on the Race-Horse.

STROPHE I.

OH! that a *Poet's* anxious pray'r,
Whose Soul the public grief can share,
Could snatch a CHIRON from the gates of Death!
Could bid *old Saturn's scepter'd Son*
Again the course of Glory run,
And cheer his Pelion with returning Breath!
His Limbs the *savage* form may prove,
Yet—His the heart of social Love!
Such was the Seer, whose healing strain
Bad the fage * Pupil banish pain!

Pour

*Chiron, according to the Original, and to the well-known tradition of Antiquity, Preceptor of Æsculapius, who was complimented as a Minor God for his medicinal knowledge; but the story of his attempt to raise the dead argues a presumption more suited to the enthusiastic ardor of a *Licentiate*.

Pour o'er each listless nerve the balm of Ease,
And, *as his own*, subdue † Man's *general Foe*, DISEASE.

ANTISTROPHE I.

Yet scarce the conscious bliss *she* knows
Attendant on a Mother's throes,
Fair Daughter of the Steed-delighting Chief.
‡ Thou, Goddess, hurlst thy golden dart;
It flies, it sinks into her heart;
And pitying *Pluto* sooths each note of grief.
Unequal league! the God of Light
Spred the fell snare; can human might
War with the rage of Heav'n? oh! blind
To Honor's charms *thy* roving mind!
Ill-fated Dame, how frantic in thy pride,
To wish another's arms, Apollo's favor'd Bride!

E P O D E

† *Æsculapius* is term'd an Heroe by Pindar; this may be thought an addition to his more usual Character. Indeed it is but equitable, that he, who deals in blows, should deal likewise in plaisters. The appellation itself is more particularly vindicated in the remark to the third Epode of the present composition.

‡ Diana may appear whimsically introduced in this contest, unless it be concluded, that this Daughter of Phlegyas was an Huntress, which the character of her Father in the text may sufficiently vindicate; Diana may on this presumption with propriety be represented incens'd at a violation of the laws of Chastity by one of her Votaries. The origin of the Story boasts a very early date, and may without violence be apply'd to the scriptural Nimrod, or his immediate Descendents.

PYTHIAN ODE III.

15

EPODE I.

Far from a Parent's anxious eye,
 Wrap'd with the God *thy* soul could try
 The purer joys of Love ;
 Yet ah ! thy pulse impatient beats
 To taste the banquet's *spousal* sweets,
 In Riot's dome to prove
 The mingled roar of Hymeneal found,
 With frolic smile th'associate Virgin crown'd
 In Youth's high Noon ; the Evening's choral Lyre :
Thy bosom burns not with an hallow'd fire.
 Sure, like thy fickle Sex, to range
 By restless Passion taught to change ;
 Nor Man less fickle ! He advent'rous springs
 Far from his Country on Ambition's Wings ;
 To grasp th'ideal bliss of Earth's *remoter* THINGS.

STROPHE II.

Nymph of the Vestment's graceful sweep,
 Those eyes in tears must Folly steep ?
 See from Arcadia's bow'rs the darling Youth !*
 Far in his Pythia's sacred Vale
Thy Phœbus, conscious of the Tale,
 Frowns on the crime of violated Truth.

While

* The person, who is represented in the text to have been prefer'd by Coronis to Apollo, was Ischys, or Ischyas, a name apparently of Egyptian original ; this circumstance may corroborate the succeeding observation upon the second Antistrophe of this Ode.

While many a Votary to his Fane
 With rev'rence leads the *fleecy* train,
 * His Wisdom's all-pervading sight,
 Unerring arbiter of Right,
 Seals the foul Deed ; vain, Falsehood, thy disguise !
 He ev'ry fond design, each *budding Thought* descries.

ANTISTROPHE I.

He loaths the *foreign*, rival Boy,
 He loaths the trait'rous Scene of Joy,
 And all his mighty soul for Vengeance calls ;
 † Fast by his side, (obedient stand)
The Goddess waits his dread command :
 At once she seeks ‡ Laceria's guilty walls.

Clos'd

* The literal construction of the Text thus runs : ' Loxias (Apollo)
 ' perceiv'd all these matters, though at that time in his Pythian Tem-
 ' ple, and confirm'd his opinion (of the Nymph, Coronis) from (the
 ' conviction of) that most upright Councilor, his own all-knowing
 ' Mind.'

† Diana is sent by the text on the godlike errand of Destruction ; and
 as the heathen Deities are seldom, if ever satisfy'd with a more simple
 exertion of Vengeance, the People of the Country, in which the Cri-
 minal resided, are involv'd in the calamity. In the present Fable of
 Coronis, the silence of the Poet with respect to Phlegyas, barely men-
 tioned in this Ode to have been her Father, may to some appear remark-
 able ; I had at least a notion, that Pindar would have introduc'd *him* as
 privy to the second, since *he* had been *flung* in the first Amour of *his*
 Daughter,

PYTHIAN ODE III.

17

Clos'd by the silver Lake's retreat
The Wanton fix'd her fav'rite Seat ;
The Dæmon frowns, whose impious will
Her bosom urg'd to scenes of Ill :
She dies ! her Doom the guiltless *Many* share ;
Thus from the Spark's small seed the Flame's un-
bounded glare

E P O D E II.

Wastes the wide forest ; on the bier
Her Corse the kindred Mourners rear,
And light the fatal Pyre ;
When thus the God—' Yet *infant* breath
' Still still shall heave, nor ruthless Death
' Inwrap thy limbs in fire ;

K

' Nor

Daughter, and that he would have been punish'd accordingly by Apollo ; indeed this artifice might far more *reasonably* be concluded to have brought on his ruin, than his act of setting fire to the Temple of the God, because the latter had violated his Daughter. " The Temple of Phlegya in Bæotia was probably one of *the Courts*, where justice was partially administer'd, and where great cruelties were exercis'd by the Priests. Phlegyas was in reality the Sun, so denominated by the Æthiopes, or Cuthites, and esteem'd the same as Mithras of Persis. His worship was introduc'd among the natives of Greece by the Cuthites, styled Ethiopians, who came from Egypt." Bryant *Analyf.* vol. ii. p. 7.

Thus the Grecian Enthusiast meant to express a detestation of Egyptian Idolatry, in the Romance of Phlegyas, though the object of Worship was in both Kingdoms essentially the same.

‡ Laceria was a city of Theffaly, as it may be concluded from the Scholiast.

‘ Nor Thine a Mother’s pangs.’ No more he said,
 But rush’d impatient to the *blazing bed*,
 And snatch’d the Boy just struggling into day,
 The Flames relentless burst upon their prey.
 Devoted Fair !---the Centaur smil’d,
 His arms receiv’d the heav’n-born Child,
 Boon of the Parent God ; the future strain
 Leads his ingenuous Youth to Virtue’s Train,
 To smooth for suffering Man the sleepless Bed of Pain.

S T R O P H E I I I.

Whoe’er thou art, *whose* bosom knows
 The throbbing pangs, which Vice bestows,
 Or mourns the radiant Steel’s embattled rage,
 Pierc’d by the far-flung stone thy breast,
 By *Summer*’s fev’rish heat depress’d,
 Shiv’ring *who* creep’st with *Winter*’s palsy’d *Age* ;
 Come forth ! for HE, thy sov’reign friend,
 Bids ev’ry wound’s keen anguish end ;
 Arm’d with the magic spell of Words
 His Skill the balm of Health affords ;
 His the rich *draught* of Life ! with softer heart
 He plies (and much he feels !) the * Surgeon’s *various*
 Art.

. A N T I-

* The text particularly alludes to the Skill of Æsculapius in external applications to the limbs ; and where necessity requir’d, in the *last Cure*, which a Surgeon, not destitute of Humanity, would wish to attempt.

PYTHIAN ODE III.

19

ANTISTROPHE III.

Yet Wisdom by her Sons is sold,
Bound in the venal chains of Gold ;
Ev'n HE with frantic ardor grasps the prize !
To burst the mansions of the Dead,
And wake to life each slumb'ring head,
His the wild vaunt, which angry *Jove* denies.
Lanc'd from *his* arm the Light'ning's flame
Wrests from frail earth th' immortal claim ;
Forth springs the *flashing Dart* of Death,
Nor stops, but with the victim-breath.
---Short be thy views, and Reason be thy plan,
Seek not, Corruption's Worm, Perfection's thought to
scan.

EPODE III.

Nor thou, my Soul, with bolder fire
Rival of heav'nly pow'r aspire !
Nor thine with Eagle-wing
To tempt a giddy hight ! the Cave
To Chiron's soul a shelter gave ;
Oh ! that a Muse could bring
Truth's happier Lesson ! Med'cine to the mind,
Med'cine, for which his own were well-resign'd !

K 2

Oh !

Oh! that HE still could pour the genial Flood,
 The *Bath*, whose fervors might restore the Good!
 * Could find some Heroe of his Race,
 Could for himself a * Father place!
 On Glory's Vessel rais'd th'applauding Muse
 Ionia's boundless Main her theme would choose:
 Ev'n now Sicilia's King on Ætna's plain she woos

STROPHE

* * The Text runs, 'I wish, that I could persuade him to send some other Physician, (a Bath to the limbs when in sickness) either some Descendent of Apollo, or Apollo himself.' From the great application of Baths in ancient times for the Cure of principal disorders, I am induc'd to read θερμῶν in the Accusative Singular, instead of making it an Epithet to νοσῶν (Diseases.) By Latoïda in the text Æsculapius has usually been understood; but the ancient Mythology acquaints us, that Jupiter inflicted upon *him* the punishment (Antistr. III.) not upon Chiron; therefore I conclude the Poet's wish to have been, that Æsculapius now dead could substitute any other son of Apollo, or Apollo himself the God of Physic in *his* place, for the benefit of Mankind.

Εἰ δὲ σῶφρων αὐτὸν εἶναι

Ἐτι, Χείρων.

Oh! that He (Æsculapius) still prudently inhabited *thy* Cave, o Chiron!

Upon the whole, whether Pindar may be concluded to intimate *Chiron*, or his PUPIL—the *legend* itself is resolvable into that temper of *fantastic* resistance to the divine will, which characterized the Titanians; the punishment inflicted (Antistrophe III.) by the Resentment of *Jupiter* is described to have been the consequence of the Love of Wealth in his opponent. An *individual* being so usually plac'd, by the writers of Greece, for a *whole tribe*, the Story of the text is more familiarly reconcil'd to the *scriptural* Records, which deduce the earliest emigrations of mankind, from a spirit of inordinate ambition.

PYTHIAN ODE III.

21

STROPHE IV.

Fast by the lucid fount—his Soul,
 Sweet Clemency, thy soft control
 Tunes to the gen'rous Love of public Weal.
 Nor Envy's frown on Virtue waits;
 No *Strangers* banish'd from his Gates,
They all the Father in the Sov'reign feel.
 Oh! that the golden Car of Health
 Beam'd o'er his Triumph's *Pythian* Wealth;
 And brought the Crown to Worth decreed,
 When Cirrha blest'd his conqu'ring Steed!
 Far o'er old Ocean's Surge, thou *Orb of Day*,
 The *Rival*-muse should pour the splendors of her ray.

ANTISTROPHE IV.

Parent of All! * with votive Song
 The Virgin Choir adoring throng,

And

* Rhea is styl'd Mother of all, as being the Earth, deify'd by heathen veneration; to her worship that of Pan is not inconsistently join'd; as implying the guardian of its productions, for the Food of Cattle, which he was fabled to tend. They are both introduc'd with propriety in a composition address'd to Hiero king of Sicily, the land of fertility, the Granary of the ancient World. 'Rhea, Cybele, and Damater (says Mr. Bryant) are mere titles, by which a female Personage was denoted, who was suppos'd to have been the Genius of the Ark, and the Mother of Mankind.' *Analyf.* vol. ii. p. 268. The Earth is known to have been dignify'd by the Greeks with the *last* distinction.

And tune nocturnal Orgies at thy Fane ;
 Fast by my Dome with list'ning Ear,
 United Theme of praise, I hear
 Thee, Shepherd-God, lov'd guardian of the plain !
 But Thou, my FRIEND, my KING, can'st learn
 Truth's moral Dictates to discern ;
 ' Repeated Ills are nurs'd by Pride,
 ' To mar each Joy by Heav'n supply'd :
 ' Ills, whose sharp Anguish sinks in Folly's heart,
 ' The Wise their point disdain, and turn aside the Dart.'

E P O D E IV.

Such is THY happier lot ! the love
 Of willing Subjects thine to prove !
 (So gracious Heav'n commands)
 Thou best of Men, of Monarchs best !
 Yet Woes are thine, by All possess'd,
 E'en Virtue's gen'rous bands.
 Hark ! *Peleus* fights amid the Deeds of Worth !
 See ! *Cadmus* vainly boast celestial birth !
 If, Happiness, thy Wing's protective Shade
 Was e'er for Man, for Sorrow's Child, display'd ;
 It cherish'd These !—HE, † Chief of Might,
 With Thetis seal'd the Nuptial Rite.

Fast

† † Thetis seems to have been given in marriage to *Peleus*, as a reward for his superior Heroism, compos'd of Skill, and intrepidity in maritime

Fast by the gates of Thebes thy lucid eyes
 † A Cadmus claim'd, fair *Harmony*, their prize;
 Grac'd with the Fillet's Gold *each Muse* the Song
 supplies

S T R O P H E V.

On Pelion's brow; each hand divine
 Pours at *your* feasts the nectar'd wine;
 Guests who for *earthly* sweets suspend their own.
 Each lib'ral Gift, in social pride,
 Flatt'ring the Bridegroom, decks the Bride;
 While Jove, the *fav'ring* Die of Fortune thrown,
 Smiles 'mid the Tempest of Despair;
 And banishes the Cloud of Care.
 Yet, (earlier Change!) Ye busy Fates,
His Prey your Plund'rer *Mis'ry* waits:
 For He, of Heav'n supreme, ‡ the Virgin-charms
 Clasp'd with his weight---She sinks beneath the Thun-
 d'rer's Arms.

A N T I-

maritime excursions. Cadmus receives with *poetical* Justice the Nymph
 Harmony, as a Wife, to denote his regular government, plain'd on
 Ideas of civil Oeconomy, and incouragement of useful Knowledge.
 ' Cadmus was one of the names of Osiris, the chief Deity of Egypt.
 Both Europa, and Harmonia are of the like Nature. They were titles
 of the Deity; but assum'd by Colonies, who went out, and settled under
 these denominations.' Bryant *Analys.* vol. ii. p. 149.

‡ Semele may appear to have been whimsically introduce'd in this
 place; but a due connection is observable on the consideration, that Ju-
 piter,

ANTISTROPHE V.

Ill-fated Thetis ! soon to mourn
 Thy lov'd, thy only offspring, torn,
 Torn from his Mother's agonizing heart !
 Stretch'd on the Pyre the Grecian Host
 Lament their shield, their bulwark lost ;
 Struck by the *trait'rous War's* envenom'd dart.
 Yet never, MAN, frail Error's prey,
 Quit Truth's, and Reason's happier way !
 Bear ev'ry Good, kind Heav'n bestows,
 No Offer to each wind, that blows !
 Rise to the Tempest !---ere it frowns, 'tis pass'd :
 Yet Fortune's envy'd stores *will* leave us at the last !

EPODE V.

If *mine* the load of prosp'rous fate,
 Bow, Grandeur, to the truly Great,

Who

piter, and his watry Brother, were both the unsuccessful rivals of Peleus, in the love of Thetis. The amorous fervor of the first might 'more humano' incline him to relieve the anxiety of disappointment by the pursuit of a new object. A portion of *little revenge* duely characterizes a subsequent intercourse of affections, which however in the present instance stay'd not its malevolence, but with the destruction of a son brought to another, and better husband, by the woman, who had refus'd the addresses of Jove.

Who bows to humbler Worth !
 Deep in my soul, no Passion's slave,
 My Rev'ence to the God, who gave
 The transient Joys of Earth.
 Wealth has its charms ; Heav'n sheds the boun-
 teous claim ;
 Yet poor the treasures, if unknown to Fame.
 Who knows not * Pelia's Sage, or Lycia's Chief,
 Of Glory's *structure* each the *proud Relief* ?
 To each his praise ! for such engage,
 Ye Sons of Verse, th' enthusiast-rage !
 VIRTUE alone will consecrate the Muse :
 But rare th' ingenuous Bard, who Virtue's theme pur-
 sues.

* Nestor and Sarpedon are complimented by Pindar ; and his com-
 mendations are confirm'd by Homer.

FOURTH PYTHIAN ODE.

A R G U M E N T.

IN the opinion of many, this Piece may be rank'd with less interesting tales, and be condemn'd in proportion to its prolixity; while others may still more reasonably regard it, as a curious monument, a valuable repository of tradition, deriv'd originally from Truth, and composing the treasures of Events, in the earliest settlement of society. Deriv'd they are from Truth, however they appear obscur'd by Romance. On the whole, this Composition, as by far the longest, is certainly one of our Author's happiest exertions; there is a moral dignity in the sentiments, and an enthusiasm of poetry occasionally bursting through the narration. Little is said of Arcefiläus, the subject of it; he is indeed absorbed in the commendations of his primeval ancestors, *whose* History may probably have been esteem'd by the Poet a more than adequate compensation for the slighter attention personally paid to this Sovereign of Cyrene; his Triumph in the Pythian Games, is however introduc'd. The Poet displays a compassionate, and benevolent disposition by his intercession in favor of Demophilus, who had been banish'd with others by Arcefiläus on account of an insurrection, in which it may seem from the manner of the Poet, that he was not so deeply engag'd, as to merit a continuance of this rigid Punishment.

P Y T H I A N O D E I V.

ADDRESSED TO

ARCESILAUS *King of Cyrene, Victor in
the Chariot-Race.*

S T R O P H E I.

O H! Muse, the theme of praise attend!
Praise to thy own, to Virtue's friend;
Haste, to *Cyrene's* Steed-illustrious Walls!
Hark! 'mid his festal joys *her* Monarch calls,
His wishes echoed by the subject race!
While Delphos hails his Triumph's richer grace,
Oh! mount the Car of Fame! behold
Where Jove's dread Eagles beam with gold,
Where rul'd by Phœbus' sacred nod
The Priest avow'd the *present* God,
Oracular; 'by Battus plan'd
Let Plenty smile on *Lybia's* land!

He quits his native THERA, Isle renown'd,
To rear the * *City's* pride, that wooes the Chariot's
found.

A N T I S T R O P H E I.

Medea, thy prophetic will
The Heroe's wand'ring steps fulfill,
† When many a rolling Year has mark'd his Race!
Enthusiast Queen! thy voice divine
Pours from the Fates' eternal mine,
While Ocean's paths the ‡ godlike Warriors trace.
‘Heav'n-

* The City of Cyrene receives in the Text the epithet of ‘white.’ This may, in conformity with Grecian applications, rather be concluded complimentary of the reputation, establish'd throughout Greece by its illustrious Natives, than as an allusion to the Soil, constituting the ‘bottom of Land’ on which the City stood; the ‘slope of a brow, or eminence,’ as Dr. Chandler has express'd himself with regard to the Village of Megara.

† The Text says the seventeenth generation; Medea's prophecy fixed upon this adventurer of Thera for the person settling a Colony of Theraeans in Lybia.

‡ Euphemus is complimented in the Text with a present of Thera, from which Island in the days of Battus a Colony was *fated* to be settled in Lybia. Pindar seems to deduce ‘ab origine’ a poetical history of Cyrene. The Text asserts this transaction to have pass'd on the Island of Tritonia, call'd in the original, from its watery situation, the Lake Tritonia.

' Heav'n-born Sons of Virtue, hear,
 ' Bend to Truth a willing Ear !
 ' From this Sea-encircled land
 ' Time shall fend the vent'rous band ;
 ' * Cyrene, thine the fertil Root,
 ' Whence swells each City's happier Shoot !
 ' Thou fav'rite plant, that feel'st a Jove's protective
 ' hand.

EPODE I.

' No more the Dolphin's winged Speed
 ' Delights—they mount the victor Steed ;
 ' For Oars they grasp the nobler Rein,
 ' And wheel the Car on Glory's plain ;
 ' To Thee, my *Thera*, sacred Earth,
 ' Cities and Empires owe their birth !

' Hail,

* From Cyrene to the Ocean, the Coast of *Africa* extends above fifteen hundred miles. The *Eastern* Division was consider'd by the Romans, as the more peculiar and proper province of *Africa*. Till the arrival of the *Phœnician* Colonies, *that* fertil country was inhabited by the Libyans, the most savage of mankind. Mr. Gibbon's Rom. Decl. Vol. i. p. 26. 4to. Upon the above description, it may be permitted to observe, that Roman Conquest vary'd considerably the extent of, and gave new Titles to the several Cities of *Africa*, no less, than to those, of which the other provinces of Rome were compos'd. The enlarg'd distribution of *Africa* by Mr. Gibbons as subservient to a later period of the City Cyrene, is incompatible with its extension in the days of Pindar.

PYTHIAN ODE IV.

' Hail, Augury, thy *mythic* sound !
 ' * The Warrior on the *destin'd* ground
 ' Rushes—he takes with grateful pride
 ' The boon by Heav'n bestow'd ;
 ' A God, with human form supply'd,
 ' In conscious lustre glow'd :
 ' Hark ! the loud Thunder speaks consenting Jove,
 ' Voice of his joy, and Omen of his love !

STROPHE II.

' The brazen *Anchor* drops ; the * King
 ' Hails the *firm rein* to Argos' wing ;
 ' Hails her attentive Crew, who wish the land.---
 ' Twelve tedious days we sail'd, intrepid band,
 ' Old Ocean's Earth-forfaking reign ; to shore
 ' At length († *my Counsel* sway'd) the Vessel bore.
 ' ‡ *Majestic in the wat'ry walk*
 ' We see thy solitary stalk,

' Thou

* I have hazarded this appellation to Triton, and am likewise authoriz'd by the Oxford Editors of Pindar, to call him Sovereign of the Country which he gives away ; Triton is at least presumed by *them* to have appear'd in the person of that King.

† Medea, according to ancient Fable, was on board the Ship Argo, with Jason, romantically asserted to have carried her off in quality of Enamorato.

‡ The version in this line adopts a part of a verse in Dr. Young's
Paraphrase

' Thou gen'rous God ; at once we scan
 ' Thy shape assum'd, thou rev'rend Man ;
 ' Illustrious form !—thy words dispense
 ' The notes of sweet beneficence :
 ' As *His*, whose worth gives others to be bless'd,
 ' And spreads the festal board, to sooth the stranger
 ' guest.

ANTISTROPHE II.

' The Breezes call ; no soft delay
 ' Not Friendship's self invites our stay ;
 ' Yet, ere we part, in ME, He cries, in ME
 ' The *Son* of Neptune view, whose arms
 ' Incircle Earth's expanded Charms :
 ' *His* Eyes at once the spreading Canvas see.
 ' Straight his social bosom yields
 ' Tribute large of fertil fields ;
 ' Warrior, thine to grasp the prize !
 ' Forth thou spring'st with longing eyes ;
 ' United hands the contract seal.
 ' Hark ! on my Ear the records steal !
 --- ' Wrap'd in the rolling surge the scene of Glory
 dies.*

E P O D E

Paraphrase of Job; the walk of the personage represented is stiled watry, from the extraordinary situation in which he appear'd to the Argonautics.

' The spirit of God moved upon the face of the Waters !' Gen. Ch. I.

* The Original is difficult, and ambiguously express'd. It may scarcely

EPODE II.

' Plung'd from the Vessel's side the Strain
 ' Is bury'd in the *Western* main ;
 ' And oft I bad th' attendant Crew
 ' Protect with care their *Master's* due.
 ' But vain the wish ! nor Thera's Son,
 ' Ere yet the destin'd course is run,
 ' In Libya's wide-extended land
 ' To Empire wakes a warrior band ;
 ' And Oh ! that Neptune's * dauntless boy,
 ' Whom on Cephifus' shore
 ' Wrap'd with the God in nuptial joy,
 ' Thy † Daughter, Tityus, bore,

' That

scarcely be reconcil'd by a literal construction. The phrase necessarily alludes to the land, recently bestow'd upon Eumelus, a chief adventurer in the Argonautic Expedition, and may serve to confirm the Idea, that the Expedition, through a succession of Pagan corruptions deduc'd from an *earliest* reverence of Arkite History, arose from a thirst of inquiry after remoter kingdoms ; the natural origin of commercial intercourse. It is needless to remark, that such maritime investigations produc'd a knowledge of Islands, in the first instance. I take the Author's meaning in the closing lines of the present Antistrophe to be, that this original claim to the Island *Thera* had been almost bury'd in the abyfs of Time ; the account itself is faintly concluded with an *bearsay* insinuation ; probably that his favorite *Cyrene* might be prevalent in the estimation of Grecian readers, and not overshadow'd by a *prior establishment* of that Island.

* Euphemus in the Text.

† Europa.

‘ That He, till foster’d in his native feat,
HELL’s fullen Portal, * *Tænarus*’ retreat,

STROPHE III.

‘ Had kept the sacred Gift!—thy fway,
‘ (Four *generations* pass’d away)
‘ Thou *continental world*, his line might boast,
‘ In union fix’d with Græcia’s *myriad-host* ;
‘ I see the *gather’d Tribes* from Sparta’s plain,
‘ From Argos’ bosom, from Mycenæ’s reign
‘ Spring forth!—alas condemn’d to prove
‘ The blended charms of *foreign Love*,
‘ † *Thou* and thy train ; the genial bed
‘ O’er Earth the *god-like* race shall spread ;
‘ Crown’d by the Gods’ auspicious smile
‘ Their Steps approach thy ‡ fav’rite Isle :
‘ Their’s the great § Sov’ reign of the Cloud-wrap’d land,
‘ Who from the radiant fane awaits the God’s command.

M

ANTI-

* A Temple was dedicated to Neptune at Tænarus, where Virgil places his Aïdes, ‘ Tænarias fauces, alta ostia Ditis.’

† Eumelus, and the other Argonauts.

‡ The Island of Thera was according to the Oxford paraphrase stil’d *more anciently* Callista; but complimented with the name of Thera from one (it may seem) of the *Lemnian* women, whom our Heroe took with him to that place; its original appellation intimates the character, which it maintained for the *Beauty* of its *female* inhabitants, which probably gave rise to the *latter* Story.

§ Battus, descendent of Euphemus.

ANTISTROPHE III.

‘ And hark ! the solemn sound’s decree !
 “ Warrior, Be thine to stem the Sea,
 “ And lead thy hosts to Nile’s *prolific* flood
 “ Where Jove’s high Altar burns. ”---*She said—
 O’er all, Amaze, and Silence spread ;
 Wrap’d by the lore of Heav’n each Champion stood.
 Best of Blessings to a Sire,
 BATTUS, know thy Deeds inspire
 Fav’rite Delphos ! dauntless move,
 Thine the Oracle of Love ;
 † Spontaneous voice, it hails thy State !
 For Thine the guardian-smile of Fate ;
 Oh ! give Cyrene’s Arms, her Friend, her King to
 prove !

E P O D E

* Medea’s long discourse must have been interesting to Grecian Vanity in the days of Pindar, nor is it indeed unworthy of modern attention, as containing the history (however mix’d with the frolics of Fable) of original adventurers in the labors of settlement throughout those several parts of the *continent*, specify’d in the Text.

† The original expresses *three several* invitations of the Oracle to Battus, that he would take upon him the government of Cyrene : I would understand the Construction of the first sentence in the Epode immediately ensuing to allude to the attention of Phœbus, to promote the dignity of Battus by the *present repetition*, rather than to signify the stammering, with which Herodotus has persuaded the Critics to degrade this fav’rite of Apollo. The word *ωρίων* is inadmissible in the sense (Freedom

EPODE III.

Thou, whose impatience toil'd to know,
 What Heav'n design'd of *added Woe*;
 Yet, Heroe, 'mid thy honor'd line
 * The fairest flow'r with bloom divine
 Marks the rich spring's luxuriant hour;
 Nor yields his own to Battus' pow'r:
 To Him, thou Day's refulgent God,
 Thou Pythia's plain, by Glory trod,
 To Him, ye Rulers of the *Course*,
 The Palm of Victory yield;
 The Muse, that crowns his dauntless force,
 The *fabled Fleece* will shield;
 For such the prize ‡ *their* anxious vows regard;
 Heav'n owns their Worth, and Fame is their reward.

M 2

S T R O P H E

dom from) which on the above Explanation they are obliged to give it, lest they should speak the plain language of nonsense. *Δυσ-ῥατος* may be concluded to intimate a restlessness in Battus, doubting the *benevolent* disposition of Heav'n towards the pursuits, which he indulg'd.

* Arcefilaüs is thus commended in the Text. Schmidius (but in his comments on this Ode his usual judgement forsakes him) asserts the original not to intend the applause of Arcefilaüs, but a cautious intimation, that the Heroe should reflect, under this simile, upon the variable favors of Fortune. The Text represents Arcefilaüs to have been the eighth in descent from Battus.

‡ The Argonauts are here, in conformity with heathen usage, declared to have been inspir'd by the mandates of Heav'n, to settle a Colony at Cyrene.

STROPHE IV.

Whence sprang the rage, oh Goddess, sound,
Which first assail'd the vast profound?

* Fate sternly fix'd her adamantine *nail*,
Their Perils guided, and inspir'd their fail;
Urg'd her fell Jav'lin to the † *hostil heart*;
By Valor brandish'd, or conceal'd by Art.

Hark! from the Pythian Altar roll
Prophetic sounds, that shake *his* soul!
Burst from the wide Earth's cent'ral Grove,
Great God of Day, thy voice of Love!

‘ Mark

rene. Euphenus, one of these adventurers, was the source from which Battus flow'd. Pindar now turns in the true spirit of poetry to the Origin of the Expedition; an Expedition, which merits peculiar attention, as the earliest of Grecian Record, and more generally interesting, as a Copy of a wonderful dispensation of Providence, marking a most ancient Event, ascertain'd by proofs, from those authorities, which Infidelity would esteem conclusive, if tending to overthrow, not to establish Religion.

* Horace's ‘dura necessitas.’ His words are literally transfus'd from Pindar. *Figit adamantinos clavos dura necessitas.* I read τὴν δὲ Κινδύνον; alluding to Fate, or Necessity. How very determin'd must the *Christian* Patron of Fatalism be construed, in those erroneous Tenets, which he maintains, though continually reminded of the absurdities, with which the system of Heathenism abounds, from this sap to the foundations of *Divinity*, and from the consequent indulgence of *Predestination* in every concern of *Man*!

† Pelias. His story immediately follows.

PYTHIAN ODE IV.

37

‘ Mark when to view the Warrior spreads,
 ‘ One sandal glitt’ring, as he treads ;
 ‘ Mark ! from the mountain’s brow he seeks the
 ‘ plain,
 ‘ That eyes the setting day, Iölcös’ fertil reign,

ANTISTROPHE IV.

‘ Alien, yet native !’ great in Arms
 He comes ; his Jav’lins * wooe th’ alarms ;
 Two vests array’d his limbs with various pride :
 This lightly veils his god-like form
 With well-adapted grace ; the storm
 ‘Mid all its horrors flies the *Panther’s Hide*.
 Not thy task with study’d shew,
 Art, to bind *his* Tresses’ flow,

Mark !

* The text says, that Jason bore *two* Jav’lins ; which in this place are not better than *one*, from their necessary incumbrance ; but such a personage *must* appear in a *singular* way. Milton’s single *Spear* weighs more than a thousand of these.

The Spear,

To equal *which* the tallest Pine,——
 Hewn on Norwegian Cliffs, were but a wand,
 * He walk’d with, to support uneasy steps
 Over the burning marle.

Jason is stil’d by the Oxford Paraphrase ‘ Stranger,’ ‘ as being unknown to Pelias, and his subjects, the Magnesians ;’ Citizen, ‘ as descended from Æson,’ Brother of Pelias, King of Thessaly, for which Magnesia is plac’d.

* Satan.

Mark ! with polish'd lustre gay †
 Mark their free luxuriance play !
 Mark ! to th' assembled vulgar Throng
 With stately step he stalks along,
 To prove his mighty soul, that never felt dismay.

E P O D E IV.

The Crowd with ign'rant wonder saw,
 Transfix'd with reverential awe ;
 A voice thus questions : ' To my fight
 ' Is giv'n the splendid God of Light ?
 ' Nor He thy fav'rite Love, to war,
 ' Fair Venus, mounts the brazen Car ;
 ' Nor you, ye * Chiefs, your terrors shed,
 ' Naxus has mark'd you with the dead.

Swift

† The sense of the original, as usually rendered, too strongly expresses the hair to 'shake the whole back' of this warrior. The truth is, that the word *καταίδυσσον*, which is construed 'shake,' strictly means 'send forth a lustre,' which the passage may without violence admit.

* Pindar expresses Otus and Ephialtes, the persons intimated in the version ; these are explained to have been sons of Iphimedæa by Neptune. They were, as the ensuing introduction of Tityus seems to confirm, slain by Apollo in the Island Naxus, on occasion of their attempt to invalidate the decrees of Heav'n. They were 'the Gyants' of the days *here* commemorated. The heathen mythology is well-known to have attributed to *this* Deity a principal share in the destruction

- ' Swift flies the Huntress' vengeful dart,
- ' Fix'd in the *Lover's* guilty heart.
- ' The sounding quiver fraught with death
 - ' Its feather'd store supplies ;
- ' She aims the shaft ; bereft of breath
 - ' The ready victim lies.
- ' Fools, who could dare *immortal* Pow'r to scan,
- ' Of Heav'n usurpers, though its Creature, Man.'

S T R O P H E . V.

Nor other thoughts the Host inspire ;
 They see, they reason, and admire.
 The splendid Chariots, and † *tenacious Steed*,
 Urge to the curious scene the Monarch's speed ;
 At once his eyes the fated scandal knew,
 Prefage of Heav'n ; he shudders at the view :
 Yet fondly deeming to disguise
 His Terrors from the Heroe's Eyes

' Speak,

struction of these primæval Vagrants. Diana is inserted immediately after as destroying Tityus, one of the above monsters upon record, for an *ambitious* attempt in the softer intercourse of Love. Modern *Heroes* and *Heroines* would esteem this an unfashionable, in course an unreasonable object of resentment.

† The mule, in the original, of which the version hazards this paraphrase : the adverb *πρὸς ποταμὸν* seems to intimate, that Pelias was pursuing a different route, and turn'd back to the place, where *Jason* appeared to the people, on receiving information of *his* being there.

PYTHIAN ODE IV.

' Speak, he exclaims, ingenuous Guest,
 ' In such a Son the Kingdom blest'd !
 ' Oh ! say, what best of mothers bore
 ' * The Glory of *her* native shore !
 ' Thyself, thy Country, and thy race explain,
 ' Nor Falseness's hateful Note the Warrior's tale pro-
 fane.'

ANTISTROPHE V.

The CHIEF, indignant of control,
 With calm Complacency of Soul
 Firmly rejoins : ' From Chiron's hallow'd Cave
 ' Fraught with the stores † of Truth I come ;
 ' Now panting to enjoy my home ;
 — ' The SEER's chaste Daughters Virtue's lesson gave.
 ' Twice ten years of spotless worth
 ' Crown (for Chiron taught) my birth.
 ' Thought,

* The Critics, and Schmidius are curiously refin'd in their construction of *πολιᾶς γαστέρος* ; it is unnecessary after all to render the epithet otherwise than by the word ' snowy, or white,' usually attributed to the fair sex ; but who amongst them ever look'd upon an Epithet, connected with *age* (which *πολιᾶς* in the text is interpreted) in a complimentary light ?

† I was willing to place in the mouth of Jason a *reflection* upon the *rude* conclusion of the foregoing Speech, which at the same time intimates the *moral* advantages, gained by Jason in his studies under Chiron.

PYTHIAN ODE IV.

.41

‘ Thought, nor action call forth shame ;
 ‘ Lo ! I seek my genuine claim !
 ‘ Robb’d of my throne, a Father’s Heir,
 ‘ Be mine the gift of Jove to share !
 * ‘ He bids my steps pursue the *rightful prize* of
 ‘ Fame.

EPODE V.

‘ Ambition † thoughtless Pelias led
 ‘ To wrest a Crown, that grac’d the head
 ‘ Of Worth, he never felt ; ’tis mine !
 ‘ The Realm He forc’d You to resign,
 ‘ My hapless Sires ! the *dawning Light*
 ‘ Scarce beam’d upon my *infant* fight,
 ‘ When I your fonder thoughts engage,
 ‘ (For much ye fear’d the Tyrant’s rage)

N

‘ Studious

* In the Original Æolus is introduc’d, as receiving the Crown of Libya from the hands of Jupiter, and Æson possess’d it afterwards, as descendent of this *God of Wind*. The Scholiast’s genealogy of Jason is at least curious. ‘ Deucalion, Prometheus, Hellen, Æolus, whose
 ‘ Sons were Cretheus, Athamas, and Salmoneus ; Æson was Son of
 ‘ Cretheus, and Jason closes the list.’ How few modern *titular* Worthies can find, or would wish to produce, so *various* progenitors to *eke out* a Pedigree, or figure in a Patent !

† I take the Epithet λευκας to intimate the possession of the Crown by Pelias, from the *plausible* arts of Treachery. Jason certainly intended not a Compliment.

PYTHIAN ODE IV.

' Studious Ye plac'd me on the bier,
 ' While many a Matron drop'd the Tear,
 ' Soft ‡ *Requiem* to departed breath;
 ' With secret, silent tread.
 ' Ye bore me, while the *Sheet of Death*
 ' Its mournful graces spread,
 ' Ye bore me, wrap'd by Night's protective shade,
 ' Where CHIRON in the Friend, the Sire display'd.

STROPHE VI.

' But vain the Store of Words! ye know
 ' (Enough for me!) the Tale of Woe;
 ' Oh! bid, ye Sons of Fame, my footsteps roam,
 ' Once by my Sires possess'd, the fav'rite Dome!
 ' View Æson's Child in Me! my firm demand
 ' To rule my own, nor seek another's land!
 ' Jason, my name.' — His gen'rous fire
 Caught, as he spake, *th'imprison'd SIRE*;
Tears, the soft eye-lid's *fountain*, streak
 (Channel of Joy) his aged cheek,

By

‡ Though I am well convinc'd that this word is deriv'd from a funeral ceremony prevalent in *modern* countries, whose Religion I by no means purpose to adopt, I have ventur'd it, as adding a significant solemnity on the present occasion. The whole process of this parental fraud is exhibited with a brevity, best suited to the genuine feelings of the heart.

PYTHIAN ODE IV.

43

By sorrow *taught* to flow—his mind
 Inraptur'd, such a Son to find :
 A son in Beauty's manly Charms appears,
 Balm of his Grief, and Solace of his Years.

ANTISTROPHE VI.

Two Heroes of congenial birth
 Flew to the fight of kindred worth ;
 * Where neighb'ring Phera owns her subject-stream,
Thou claim'st thy native Soil ; and Thine,
 The Treasures of Messene's Mine :
 —Oh ! Love, thy solid Basis is Esteem ;
 Such the * *Striplings* felt ; how blest'd,
 JASON, with the various guest !
 From thy lib'ral Virtue flows
 Ev'ry gift, that Mirth bestows ;
 For * many a Night, for many a Day,
 'Mid Pleasure's social Bow'rs ye stray,
 In Life's too transient Spring to pluck the genial Rose.

N 2

E P O D E

*** The original introduces two personages, as Uncles of Jason ; Pheres, (so called from, or who gave name to, the place mentioned in the Version, which concludes Pindar to have intimated rather the *Country*, than the *Man* ; Φερης κράναν Τραπεζίδα) and Amythas ; to these Admetus, Son of Pheres, and Melampus, Son of Amythas, join'd themselves in congratulations upon the *unexpected arrival* of their Kinsmen, who entertain'd them *five* whole Days, and Nights. Our Heroe however

EPODE VI.

Hence the gay Scene ! with Empire fraught
 The Heroe opes his daring Thought.
 Full o'er th'exalted theme they stray,
 His counsel listen, and obey.
Each sternly rushes from his seat,
 The Tyrant's fullen pride to meet ;
 The well-known Palace vengeful tread.
 —To Pelias' Ear the Tumult spread,
 Offspring of *Tyrus*, heav'nly Fair,
 Whose art-adorning hands
 With Ringlets twine her polish'd hair :
 Enrag'd the Monarch stands.
 Soft breathes the music of the *Warrior's* breast,
 Attun'd by Wisdom, and by Worth address'd.

STROPHE VII.

' Son of the † Rock-commanding Pow'r,
 ' Too soon must close the *festal Hour*,

' In

however possessed not that *happy mixture* familiar to *modern* refinement of settling *over his Cups* his political concerns ; for it was not 'till the *sixth* day, when he had thus handsomely treated his Guests, that he esteem'd it civil, to be serious on the subject.

† Neptune is called in the Text *πέτρας* ; which is, by more refined Criticism, explained to allude to this God's division of the Theffalian Mountains, and through the vale created by this violation of Nature,
 (the

- ' In Sorrow close, when Wealth-enamor'd Man.
- ' Bids justice spurn his interested plan;
- ' Ye fly but to despair! thy steadier rein
- ' Be *ours*, fair reason, passion to restrain;
- ' Be *Ours*, the foes of fordid strife,
- ' To weave the *happier* thread of Life.
- ' I speak, nor *thou* deny the Truth,
- ' One Mother nurs'd the Heroe's youth
- ' With him, who greatly dar'd; my fight
- ' From these enjoys the solar light.
- * ' —Amid the *kindred* Train, avenging Fate
- ' Forbids the Voice of Shame to sooth *ingenuous*
- ' Hate.'

A N T I -

(the Tempe so much boasted by Antiquity) his introduction of the River Peneüs. There is a classical ingenuity in this venerable Tradition, which the recorded beauties of Tempe, and its surrounding scenery, may justify to the less fastidious Scholar. The Version has followed the *natural* Construction of the Epithet, more reconcileable to the department of the God of Ocean; for he might rather be concluded to affect an extension of his own dominions by the diminution of those of earth. Alexander was his *poetical mimic*, when 'montem rupit aceto.'

* The literal sense of the Original thus runs: 'We are kinsmen, &c.' now the Destinies forbid, when hostile thoughts subsist between such, that they should be concealed from a consciousness of Shame: they indeed who possess reciprocal Esteem, rarely pass their lives without some difference, and temporary ill-will; but experience teaches us, that an ingenuous Explanation will prevent its degeneracy into established hatred.

In

ANTISTROPHE VII.

- ' It ill beseems *Us* to divide,
 ' Arm'd with the *Falchion's* pointed pride,
 ' Or *Jav'lin's* force, our Father's honest Fame;
 ' The *fleecy* treasures I resign,
 ' Yield to *thy* sway the *lowing* Kine;
 ' Not ev'n, tho' wrested from my Sires, I claim
 ' Fields, I lov'd, nor value more,
 ' Still be thine the fertil store!
 ' Give me, such be still my own;
 ' Give me to vault into the Throne,
 ' Where once my gen'rous Sire could lead
 ' The subject train, that rul'd the Steed:
 ' This give; nor *public Woe* Refusal's insult moan.

EPODE VII.

- ' Ah! why with sounds, unknown to Peace,
 ' The Ills, my Soul abhors, increase?'---
 He said, to placid fraud resign'd
 Thus Pelias wak'd his angry mind:
 ' Such be my heart! an Heroe's rage
 ' Fits not the lifeless Arm of Age;

' But

In the present instance, Jason acts not the part of a modern Man of the World, who seizes all within his grasp, without pity to the sufferings of others, or regard to the quarrels, in which he may be engaged from the pursuits of sordid rapacity.

- ‘ But thou, who beam’st with youthful fire,
- ‘ At once can’st * sooth *infernal* Ire!
- ‘ He bids *my* feeble steps pursue
- ‘ Thessalia’s distant plain;
- ‘ Bids me each *youthful* toil renew
- ‘ The *sacred Fleece* to gain:
- ‘ The *Fleece*, when lab’ring through the boundless
- ‘ wave,
- ‘ Which spread to waft *him* o’er the wat’ry grave;

STROPHE VIII.

- ‘ Borne from a STEPDAME’s impious Art.
- ‘ Such was the dream, that through my heart
- ‘ Its

* Immediately ensuing in the Text is a command of PHRIXUS, specified by *Pelias* the Speaker, that *he* should bring away the remains (*ψυχαν* is the word, which seems *here* scarcely capable, in strictness, of its more usual signification, the soul) of Phrixus from Colchis, where he died, and the Fleece of that Ram, by which he had formerly been preserved from the dangers of the Ocean. The first (if relating to the soul) arose from that solemn Enthusiasm of antient Times, detesting the thoughts of dying in a foreign country; which indeed modern inclination justifies from its natural apprehensions, that the Bones of the deceased may be more liable to be disturbed in a remote, than in a native soil. ‘ I am contented to---*live* in any country, let me *die* in my own.’ The Fable of the Ram may be concluded, as a compliment to the success of earliest navigation, to carry the opinion no higher, which might however be reconciled. Arion’s Dolphin has the same aspect, tho’ attributed to the efficacy of Music.

' Its mandate pour'd ! CASTALIA's silver flood,
 ' (Fast by its side in wrap'd suspense I stood,)
 ' THY oracle commands ! ev'n now I urge
 ' My course advent'rous o'er the roaring surge !
 ' *Warrior*, be Thine the task to prove !
 ' The Sceptre shall reward thy Love.
 ' To thee the subject Hosts shall bow ;
 ' Oh ! Jove, attend my solemn vow !
 ' Alike *we* own thy *parent* nod,
 ' And bend to Truth's eternal God !

Thus, straight to part, the mutual faith they seal ;
 And THOU the *Herald* call'st, firm witness of thy
 zeal,

ANTISTROPHE VIII.

To tempt the promis'd main : aloud
 He sounds a JASON to the crowd :
 At once the Warriors, unfatigued by toil,
 Spring fearless to the trump of Fame.
 * Thy rolling Orbits' lambent flame,
 Oh ! Mother, wooes thy son to glory's soil !

Leda

* The Text applies a compound Epithet to the Eye-brows of Alcmena, which may be comprised in one syllable 'arch'd.' The Version has complimented the Eyes, which transition, it is hoped, will be indulged by the reader.

Leda smiles on *filial* worth;
 † Heroes of Neptunian birth
 Each a Jason's Deeds inspire,
 Flashing fierce their native fire.
 Virtue the goal, Ye gen'rous friends,
 Quit your lov'd sceptres; Phœbus sends
 His Orpheus, King of Verse, sweet Parent of the
 Lyre.

E P O D E VIII.

Thou too, Jove's Mandate-bearing God,
 Who lightly wav'ft the golden Rod,
 * Giv'ft thy lov'd offspring to display
 The splendors of their noon-tide Ray,
 To swell the buds of fame; a Band
 Impatient rush from Thracia's land,
 Region of Storms, * whose fullen King
 Fix'd to * the Youths the radiant Wing,

O

Fix'd

† Pindar expresses Euphemus, and Periclymenes, sons of Neptune; the latter from Pylus, the former from Tænarus, a promontory of Læonia. The present list of heroes is ushered in with Hercules, and the Twin-Brothers, who are in this passage, however their characters are blended with fable, to be understood, as venturing on an expedition, the earliest on record in the heathen mythology. At the close of the Muster appears Orpheus; and with singular propriety, for such a set of desperate Warriors required some skilful person to keep up harmony amongst them.

*** This King is Boreas; his sons were Xetes, and Calais, and they are recorded in heathen anecdotes. He is not improperly made Sovereign
 of

PYTHIAN ODE IV.

Fix'd with a Parent's boundless Joy ;
 Thro' liquid fields of Air
 He sternly guides each Warrior boy,
 Fond Object of his Care :
 Heav'n's all-persuading Queen, thy suit prevails !
 The Gods smile gracious, and inspire the sails.

STROPHE IX.

In vain the perilous horrors frown !
 No ling'ring Champion spurns renown ;
 At once they quit, for *Fame's immortal* Charms,
 Life's * *transient softness* in a Mother's Arms ;
 Of *Worth* th'affociates, theirs is Virtue's breath ;
 Virtue the balm, that sooths the pang of Death.
 And now the flow'r of Glory's train
 Crowd fair Iolcos' destin'd reign ;
 Thy task to number, and commend,
 Great Leader, in each Chief a Friend !

No

of Thrace, if the accounts of its situation are not unwarrantably dishonest ; though the Grecian Thrace is, in truth, unconnected, in point of Climate, with the Country originally so call'd. He may be plac'd for Æolus, whose offspring, Echion and Erytus, were sent on this arduous commission. These last personages may be esteem'd no other, than Xeres, and Calais.

* "Αἰών περσόντ" seems more consistently explained, 'tempus caducum,' the hours of existence, which gradually declines.

PYTHIAN ODE IV.

51

No more the kindling Augur waits
 Prophetic of the fav'ring Fates :
 Forth on the Deck th'embattled Host appears,
 And from the dark Profound the pond'rous Anchor
 rears.

ANTISTROPHE IX.

At once the conscious Heroe stands,
 The golden Goblet in his hands,
 A rich libation to the Thund'rer pours ;
 Invokes, ye storms, your pitying breast ;
 Ye Billows, ever foes to Rest ;
 Ye paths of Ocean, and Ye midnight Hours :
 Smiling Days to gen'rous toil,
 Transports of their native foil.
 Hark ! the Thunder's solemn sound !
 Voice of Heav'n ! the Air around,
 Piercing the lucid Orb of Day
 Blue Light'nings flash their *forked* Ray ;
 * Amazement's throbbing Doubts the Heroe's soul
 confound.

O 2

E P O D E

* By this sentence it may be concluded, not as commentators have usually interpreted it, that the Heroes were so greatly astonished on occasion of the Thunder, and light'ning, as to require time for taking breath in order to recover themselves ; this were a diminution of heroic Courage, without reflecting, that the word *πρόμνησις* seems totally irreconcilable with this Construction. Yet, as such violent Emotions may
 be

E P O D E IX.

The Prophet, conscious of the sign,
 ' Behold, Behold; the smile divine !
 ' Bend to your Oars !' th'obedient train.
 * Urge the stern labors of the Main.
 Borne by the breath of prosp'rous gales,
 The *Euxine* marks their swelling sails ;
 † Here as the circling Earth they trod,
 A temple shines to Ocean's God.
 To crown the Altar's *bumbler* grace
 (Rude Nature form'd the stone)
 The Victim's *lowing voice* they trace,
 And speed his dying groan :

With

be justify'd from the Effects of ancient Superstition, we may remove the necessity of Criticism upon the passage, by reading *πιθόμενος* apply'd to *τερασχόως*. 'The Soothsayer being confident.' There is a sacrifice to Metre by the exchange of *πι* into *ω*, in the Epithet above.

* The Epithet *ἄχορος* is almost unintelligible ; *ἄπορος* is a slight alteration, and signifies in this passage an Ardor, that passes not away.

† To avoid an unwarrantable exertion of the 'Ars magica,' I would suppose, for the greater consistency of this passage, that the Argonauts were at the Mouth of the Euxine Sea, (as the Text implies) and that they landed in some contiguous part, and on the spot performed the sacrifice to Neptune : this indeed seems evidently implied in the *fortuitous Concourse of Oxen*, those spontaneous Victims to the devotion of our Heroes, and in the ready-made altars of divine Construction.

With suppliant vows o'er yielding *Ocean* bend,
Nor feel a terror, with *its* God their Friend.

STROPHE X.

Boldly they wing th' advent'rous course,
Where the huge *Rocks*' resistless force
Heaves through the Deep with animated life;
Theirs—*rapid* motion; (not the Tempest's strife
With swifter pinion sweeps the fields of Air)
That lifts these Twin-born Brothers of Despair.
The *god-like Host* dissolves the Charm:
* No more ye spread the *wide* alarm.
Now Phasis' *wand'ring* stream they view,
That bathes the sons of *sable Hue*
Led to Oëtes' throne (the *dart*
Whose Edge can pierce the *flinty* heart,
Its Goddess owns) with all a Parent's Zeal
Soft Venus' *magic* Art th'indissoluble wheel

A N T I-

* There is Elegance with Ingenuity in the allegation of the Oxford Paraphrase, that Orpheus charmed away these *floating Rocks* by *serenading* them with his lute. The *earliest* Heroes, with all their savage ideas of romantic bravery, had (and it is sufficiently authenticated by the *manly* indulgencies of their Gods) a favorable idea of the softer passions, which the general Enthusiasm of their Times encouraged even to excess. That Music should be honored with their regard, was a consequence familiarly derived from the passion of Nature.

ANTISTROPHE X.

Binds to the Car of Fate, to prove
 Thy genial pow'rs, thou Bird of Love,
 Ere yet unknown to Man ; the * Heroe stole
 Each brighter flame, from wisdom caught,
 Th'attractive Vow, the look, the thought,
 To *turn*, from all she lov'd, Medea's soul,
Quit the calm parental Road,
 Stung by passion's ruling goad ;
 Greece, and all its Charms, *to know*,
 —*Hers* th'unerring track to show,
 Evasive of her Sire ; with Oil
 She sooths the *menac'd* pangs of toil :
 Their hands the mutual seal of plighted Faith bestow.

E P O D E

* The Conclusion of the last Strophe, and the beginning of the present Antistrophe, allude to the usual representation of Venus in her Car drawn by Doves. This seems to be intended as a description of her first public Entry into the human mind, of which, it must be confessed, that she set out upon her office with a competent knowledge. Medea was, in the first instance, to sacrifice every affection for *parental* authority ; and the rest our Goddess of serious wantonness (*ludibrii trucidis*) was well convinced that she could secure at will. Accordingly we may observe an extreme attention instantaneously paid by this Queen of Magic to her Suitor, even in express contradiction to the wishes of her Parents, to which she cannot be supposed a stranger.

EPODE X.

The Monarch for the Sons of Fame
 The firm Plough's adamantine frame
 Expands, and fetters to the Yoke.
 The huge wild Ox, involv'd with smoke
 Whose breath is Fire, whose hoof around
 With brazen Thunder shakes the ground,
 Nor sues for Aid; the furrow'd land
 At once divides at his command.
 Scarce o'er an * acre's labor'd length
 The piercing Plough-share spread;
 When flush'd with confidence of strength
 Th'exulting Sov'reign said:
 ' This, Argonaut, thy task! who this defies,
 ' His be the splendors of th'eternal prize.

STROPHE

* The original word is capable of various interpretations, representing very different dimensions, some of which were *perhaps never* appropriated to the Measurement of Land. An Acre, as an extent best known to *modern* usage, may without impropriety be adopted; and if the expeditious performance of the task enjoined in the Text be esteemed exaggerated by an adoption of *this measure*, we may recollect, that it is placed in the very fable itself, to a most extraordinary Account. In the notes to the Oxford Edition of Pindar, it is asserted, that the ὀργυρία, the quantity of Land compassed by this 'imperial Ploughman' (who seems more desirous of labor than any of our more *recent* Princes, unless in the exceptionable work of political Ambition, that field of Destruction, rarely of Improvement) required a yoke of oxen to be employed a whole day.

STROPHE XI.

The Fleece, inweav'd with Gold!---the Guest
 Resigns his variegated vest ;
 Fix'd on his toil, dependent on the God,
 Amid th' encircling flames secure he trod,
 Queen of Enchantments, thine the lesson'd lore !
 The beasts reluctant to the Yoke he bore,
 And bound the yielding neck ; they spring
 Urg'd by the lash, whose pointed sting
 Marks their firm sides ; the destin'd space
 'Tis His, 'tis Jason's doom to trace,
 And close the scene of toil—his claim
 From *Colchos' Lord* the Meed of Fame,
Whose lot, a silent, sullen grief to prove,
 Envious of Virtue's Deed, *his* meanness cannot love.

ANTISTROPHE XI.

With conscious joy th'affociate band
 Extend their gratulating hand ;
 Weav'd for his gen'rous head the vernal Flow'r,
 Their honest welcome crowns his peace ;
 When pointing to the sacred Fleece
 Exclaims the *Son* of Day's refulgent Pow'r :

This

* ' Pierc'd by Phrixus' sword it lies ;
 ' Take, oh ! take the radiant prize !'
 This he deem'd (infidious hate !)
 Sure to crush the Conqu'ror's state :
 Stretch'd in the centre of the wood,
 The Monster-dragon's hungry mood
 Vast, as the ship, that boasts her iron-ribs of Fate,

E P O D E XI.

Keeps his eternal guard—to War
 Ascend, oh ! Muse, the sounding Car !
 The hour commands ! with rapid force
 Spring to the Goal of Glory's course !
 Say can the *Tide* of Language flow
 In Wisdom's *streams* ?—enough to know,
 The blue-ey'd Serpent on the ground
 Extends his many-spotted round !

P

Enough

* This Ram which was a great fav'rite with Phrixus, and justly, because it preserv'd him from being shipwreck'd, met with no uncommon end in being sacrific'd to the purposes of the Man, to whom it had been benefactor, in so singular a degree. Œetes however seems to have been anxious to make Mystery itself more mysterious, by his *pitiful Evasion* to the Heroe, whose former success laid claim to the prize in question without being reduced to the unexpected and unreasonable necessity of seeking it in the *mouths of Dragons*. But 'Fata obstant,' and he must attempt this additional encounter, or relinquish his original design, and not gain his Amorata, whom he is recorded to have afterwards so early relinquished ; but Medea had long before that become his *τρωμά ἕλκεις*. See Epod. 12, verse 483 of this Ode, Orig.

Enough ! a Pelias' life to close,
 Her much-lov'd native reign
 Medea flies ; the Child of Woes,
 She tempts the boist'rous Main,
 'Till Lemnos' Isle, Nurse of the murd'rous Wife,
 Gives to *their* manly nerves Love's sweetly-throbbing
 strife,

STROPHE XII.

Freed from the *weight of Arms*. Thy worth,
 My Heroe, owes to *these* its birth ;
 On thee, on thine, have *Fate's* auspicious rays,
 * *Guide* of thy Nights, and *Ruler* of thy Days,
 Shed Glory's transports ; thence, Euphemus, springs
 Thy dauntless *race* of Warriors, and of Kings.
 A while in Sparta's rugged land
 United stalk the *filial* band ;

In

* I take the Engagement in the phrase, concluding the foregoing Epode, to have been of the *softer* kind ; and the Vestment introduced not to have been, as usually defin'd, the reward of the Conqueror in the funeral Games of Thoas, but to have been taken off, previously to *such Exertion*, in opposition to the custom of putting on Armour in more *martial* Operations. The Lemnian Ladies first occasioned the Idea of this Construction. The passage relating to 'Days and Nights' has been hitherto rendered in so lascivious a form, that a variation in the present Version, if not acceded to in point of Sense, may at least claim excuse from its superior *Delicacy* ; which may remove from writings a blemish, it never can wish to create. This Lemnian Fable is reconciled to genuine History in Mr. Bryant's Mythology, vol. iii. towards the end.

In Thera's Isle revolving Age
 Beheld their Valor's matchless rage,
 Inspir'd by Light's protecting God,
 The *Libyan plain*, ye Victors trod :
There heave your Altars to the Pow'rs divine ;
 For YOU CYRENE bids her radiant Throne to shine.

ANTISTROPHE XII.

And yours, who Wisdom court, to hear
 The sapient lore with willing Ear
 By Oedipus display'd ! the *pointed* stroke
 Who'er with sure Destruction's aim
 Whirls on the branches' softer frame
 † Spoils thy rich *fruitage*, sov'reign Oak :
 Chang'd the ven'erable Scene ;
 —'Tis not, what It once has been.
 Shield 'gainst Winter's icy blast
 When *th' Autumnal strength* is pass'd,
 Its worth we feel ; in monarch-state
 It fills the Column's solid weight :
 Nor Walls, THIS Friend deny'd, can bid the structure
 last.

EPODE XII.

* Thine is the happier skill to save,
 The happier skill Apollo gave !

Here

† This Line is justified by its original.

* The Scholiast remarks on this place, that the Text implies not strictly the medicinal Abilities of Arcefilaüs. There is little occasion to receive the passage in the sense thus condemned : it will suffice to regard it

Here, 'tis his Country's anxious claim,
 Oh! quench the wound's devouring flame,
 Oh! give the Patriot to be blest'd!
 The coward Arm *may* stab the breast
 Of public Weal; in softer peace
 To bid the fullen tempests cease
 Hard is the Sovereign's task; a God
 Must aid the great design;
 To break Oppression's iron-rod
 Sweet Clemency is Thine:
 Yes! Monarch, thine to bless the subject-isle,
 Raise by thy love, and foster with thy smile.

STROPHE XIII.

And hark! Mæonia's laurel'd Bard!
 With steady thought the strain regard:
 'Ye Rulers, know---each Messenger of Good
 'The Bulwark EVER of his Country stood.'
 Ev'n now the Muse, with herald-voice of praise,
 Thy soul, where Justice sheds her purer rays,
Exile

it as a comparison between the skill of the Physician to cure his Patient, and the natural inclination of the Monarch to relieve the distresses of a Subject. Though indeed History itself may serve literally to apply the propriety of this compliment to the King of *Cyrene*, here placed for *Lybia*, or Egypt in general; 'for from the knowledge of *this* People (the *Ægyptians*) in herbs, we may justly infer a great excellence in Physic.' Bryant's Mythology, vol. iii. p. 516. The Author adds, 'To the Titanians was attributed the invention of Chemistry. Arcefilaüs *was* a Titanian by descent, and in the spirit of Grecian Enthusiasm may be duely stil'd 'Supreme Physician of his State.'

Exile of Worth, avows ; of worth,
 Re-echo'd o'er thy native earth :
 Thou, MONARCH, thou can'st seal the truth.
 Flush'd with the bloom of artless Youth,
 The solemn Councils own their *sage*,
 For HIS the words of rev'rend Age :
 Soft flows the Note ! ev'n Censure's brazen song
 Stops at his awful Nod, and dares not Virtue wrong ;

ANTISTROPHE XIII.

Virtue in HIM, whose votaries know
 A *Friend*, and cannot fear a *Foe* :
 Studious, ere fix'd, the purport to revolve,
 For much he felt the *transient* span
 Of Life fair Honor's deeds to scan ;
 No fickle changeling of his deep resolve.
 His amid the foreign train
 Worst of Anguish to sustain,
 Fill'd with Merit's conscious pride !
 Ev'n THY Passion's daring Tide,
 Torn from each object of thy Love,
 ATLAS awaits forgiving Jove,
 Whose Wrath the Gyants spar'd, and bad the storm
 subside.

EPODE XIII.

Obsequious to the changing Gale
 Th' Advent'rer veers his ready sail ;

Prefs'd

Prefs'd by the wand'rer's ills no more,
 Be *His* the much-lov'd native shore !
 Fast by the * God's inspiring stream
His to indulge the festal theme,

* The Poet here intends a comparison between *Demophilus* (whose name, it may be unnecessary to alledge, is an allusion to his love of, and the reciprocal regard which he experienced from, the People) and Atlas, who received a punishment from Jupiter, as the former had recently from Arcefilaüs. Atlas was one of the Titanian brood, and was not injudiciously employ'd to endure the burden of support to that Heav'n, against which he had rebell'd. This fabled Condemnation may, without violence, be concluded to have deriv'd its Origin from the *Clemency* represented in the Text ; for clemency in a conqueror must induce every opponent, who deserves it, to assist from gratitude the interests of his cause with the same ardor formerly exerted to destroy it. An intimation of this sort could not have had an unfavourable effect towards the reconciliation of Arcefilaüs with the *well-disposed* insurgent, whom he had banish'd. On the subject of Mount Atlas the Reader may not be displeased with a refined novelty of construction displayed by a writer, whose persuasiveness of style precludes (in too many of his admirers) an investigation of his reasoning Powers. ' The western parts of Africa (says this writer) are intersected by the branches of Mount Atlas, a Name so idly celebrated by the Fancy of Poets ; but which is now diffused over the immense Ocean, that rolls between the ancient and the new Continent.' Mr. Gibbon's *Rom. Emp.* vol. i. p. 26, who adds in a Note upon the passage, ' The long range, moderate height, and gentle declivity of Mount Atlas, are very unlike a solitary Mountain, which rears its head into the Clouds, and seems to support the Heavens. The Peak of Teneriff, on the contrary, rises a league and a half above the surface of the sea, and as it was frequently visited by the Phœnicians, might engage the Notice of the Greek Poets.'

This description of old Atlas is taken from Shaw's Travels ; whose Ideas of Altitude seem from the present instance to have been conceived in the *spirit* of Mediocrity. One Traveller differs from another in no point

Give all his soul to youthful joy,
 Yet oft with Wisdom's Bard employ
 The polish'd Lyre's ecstatic charm
 In leisure's social hour;
 Nor with a thought for other's harm,
 Or mourn another's pow'r;
 The Lay, pure vot'ry of *thy* † Fame commend,
 Nor spurn the Poet, while he boasts the Friend.

point more materially than in their comprehension of extraordinary Phænomena. But it seems, that the burden of the Heavens is kindly removed from the shoulders of Atlas, and placed on those of Teneriff; because---Teneriff is loftier, and its top terminates more *acutely*. But if the former is permitted to remain of the same Height, which it *was* by the Ancients, and is esteem'd to possess by the general opinion of the Moderns; its very *expansion* may be concluded to favour the romance of its being supporter of the Heavens. Atlas must be satisfied still to endure his load; his history, from its extreme antiquity, cannot be supplied by that of Teneriff, visited indeed by the *Phœnicians*, but not esteemed worthy of a similar Fable by the *Grecian Idlers* (as the poets are *handsomely* term'd) if even known to *that* people at the time, when their invention *thus* characterized the former.

* Apollo was complimented with a Festival at Cyrene.

† Arcefilaüs.

FIFTH PYTHIAN ODE.

ARGUMENT.

THE last Ode, though addressed, as the present, to Arcefilaüs, King of Cyrene, contain'd very slender personal commendations of its subject. The Poet here pursues his more general plan of Composition, by the Celebration of his Heroe's Endowments, as well the more social, as more active. Pindar indeed occasionally intersperes his Compliments with Anecdotes from Historical Records, relating to the Ancestors of the King, whose Triumph recently obtain'd at the Pythian Games, fills up the Measure of Applause. The Performance closes with an Invocation from the Poet to Jupiter, that he would continue his Support of the Conqueror, in the impending Exhibition of the Olympic Games; in which Arcefilaüs, it may be concluded, had propos'd himself a Candidate.

PYTHIAN ODE V.

ADDRESSED TO

ARCESILAUS of Cyrene, *on his* Triumph
in the Pythian Chariot Race.

STROPHE I.

FAVOR'D of Heav'n, whose sov'reign Pow'r,
Scatt'ring fair *Health's* luxuriant show'r
One Monarch ranks among the Bless'd !
I see the genuine transports blend !
They give (how rare the Boon) a Friend,
Where Virtue deigns to smile in *Grandeur's* breast.
Thine the two-fold happiest claim !
'Mid the Mountain-heights of Fame
Thine to pluck the wreath of War !
—* Leda's worth-protecting Star

Q

Wheels

* Castor is represented in the Text, to have been drawn in a Chariot of Gold ; he was Ancestor of Arcefilaüs, and tutelary Power of Cyrene ; it is remarkable, that he is here introduced, contrary to the usual course of Grecian Enthusiasm, unconnected with his Brother.

Wheels its refulgent Orb ; the vernal bloom
Of social Quiet spreads o'er Winter's fullen gloom.

ANTISTROPHE I.

Sweet Wisdom guides the truely Great,
Nor theirs the pageantry of State !
Heav'n kindly proffers, and they take the Prize ;
While others' blessings their employ,
They thank the most, who best enjoy,
Who dare not Justice, and her frowns despise.
Cheer'd by thy Virtue's scepter'd sway
The Nations rev'rence, and obey ;
Glory full-bursting to the view
Bids THEE her eager Steps pursue :
Congenial Prudence thine ! the votive strain
Sounds to thy Victor-steed on Pythia's honor'd plain.

EPODE I.

Songs attemper'd to the Lyre
Hark ! the God, the God inspire !
Thine to crown a *native* Isle,
‡ Where Cytherea sheds her genial smile

To

‡ Venus may appear not improperly introduc'd, when we reflect upon the *fabled* Origin of this Island Cyrene in the Loves of Apollo, and of the Nymph from whom it deriv'd its Name. As this is a compliment to Love it is well succeeded by a tribute to Friendship, a concomitant,

To paint the chequer'd bow'rs, her pleasing Toil
 Fills the frail Life she gives, with Pleasure's spoil
 Luxuriant ; Thine the lib'ral plan,
 Chief of thy Friends, to mark the Man,
 No luke-warm Patriot in fair Wisdom's cause,
 Who loves his Country, as She loves her Laws :
 Fast by Castalia's fount the willing guest
 His wreath triumphant on thy brows impress'd.

STROPHE II.

Lo ! the bright Car's impatient Flight !
 The Wheel's swift Wing, whose iron might
 Whirls the *gay* rein on Glory's course !
 All that the dædal Artift plan'd,
 Union of skill, the Monarch-hand
 Guides to the Goal, nor bursts the solid force.
 Steeds, o'er Crisa's Hill ye strain !
 Bounding to the *valley'd* plain,
 Where the sacred Grove display'd
 Owns its God ; the Cypress-shade

Q 2

Glooms

mitant in the picture of affection between Arcefilaüs, and Carrhotus,
 who at the close of this Epode suspends attention to his own, that he
 may grace the Victory of his *Friend*.

Glooms o'er the *statued* Form ; *thy* Archer's pride,
 † Fair Crete, the polish'd trees *unbending* trunk sup-
 ply'd.

ANTISTROPHE II.

Parnassus' fav'rite theme, resign'd
 To grateful thoughts thou gen'rous mind,
 The Chief, the Monarch, and the Man rehearse.
 On HIM the soft-hair'd Graces shine,
 Sweet Conquest crowns each toil divine,
 And rears the deathless monument of Verse.
 * Full many a Charioteer around
 Hurl'd headlong strews the verdant ground ;

High

† The Cretans, recorded to posterity as very expert Archers, are represented to have erected a Statue to the 'bowyer God.' The *Plant* described in the text can allude *only* to the statue, here exhibited. That 'It possess'd a single Trunk' is a bold Idea, but reconcileable with the Spirit of Poetry. Pindar may be presum'd unsatisfy'd merely to intimate, that this Statue was formed from a Tree which possess'd a stem of one continued length, adequate to the *pious* purpose of the Cretans.

* The original extends these prostrate Adventurers to the number of forty. It is almost inconceivable, that so many should set out upon the Chariot Race together ; as they did (Solem quis dicere falsum, audeat ?) the downfall of many may be concluded the natural consequence of their Zeal.

High in the feat with dauntless soul
 He bad the Car of Triumph roll ;
 And from the field of fate returns to prove
 In Lybia's laurell'd plain his Country's honor'd Love.

E P O D E II.

Happier Mortal, Thine to share,
 Destin'd Lot ! the pangs of care !
 Still does Virtue's *kindred* glow
Various Scenes of blifs bestow :
 Yet Battus gives the strong-embattled Tow'r,
 Gives thee to gild the Stranger's lonely hour ;
 He still'd the Lions fullen roar,
 ---Fear wings them from the *well-known* shore.
 Straight as he pour'd thy Warrior train,
 Brave Græcia, o'er the stormy main ;
 Unmov'd by dangers, and by *Phæbus* led,
Whose voice approving o'er Cyrene shed

S T R O P H E III.

The beam of Glory. His the skill
 With soothing Remedies of ill
 To heal the Wound, that baffles Art !
 His the best Tribute of the *Muse*,
 * (For well thy soul the *Goddeſs* woöes !)
 † And *his* the Lyre, soft melting in the heart !

He

* For the Notes ſee the next Page.

PYTHIAN ODE V.

He with placid rule of Laws
 Virtue's willing bosom awes !
 His the dark, prophetic Fane !
 Great Alcides' filial Train
 With Argos' Meads, with Pylia's fertil spoil
 He crowns ; while MINE the wreath, that blooms
 on Sparta's foil.

ANTISTROPHE III.

From her your heav'n-born line ye trace,
 Ye heroes of Ægean race ;
 Ye Sires of worth, and fav'rites of the Gods !
 Whose earlier Path the Fates assign,
 Where victims load the smoking shrine.
 Now wrapt in thy Carnæa's soft abodes,
 Thou God of Light, the *festal* Tide
 Of votive Song Cyrene's pride,

Swells

* The line in the original, with which the above corresponds, may seem applicable with more general propriety, to the inclination of the Man, than the meer distribution of the God, however the *latter* has been painted in earliest times as inspirer of the *former*. The Muses are by no means so coy, as they are familiarly esteemed. They are won, like other Females, by persuasion ; and though they fly the *casual* intercourse of *rhyming* insufficiency, they yield themselves to the ingenuous solicitations of *poetical* merit.

† For τρυμια in the original explain'd by the English word ('moderator') which is scarcely reconcileable with sense, I propose τρυμια, and for ωρεν κιθαρεν ('transit Citharam') I would venture ωδεω from ωδεω, ('amo.')

Swells to the CITIES' QUEEN ; whose charms
 The *banish'd* Sons of *brazen* arms
 Mark for their own ; Antenor's *filial* joy,
 They fly with Helen fly the prostrate walls of *Troy*.

E P O D E III.

Warriors, hail ! whose master-force
 Fires the Steed to Glory's Course !
 Distant CHIEFS of high renown,
 For you their gifts diffuse, their Altars crown.
 Thine † Heroe, thine to plough the watry field,
 For Virtue's Host the welcome realms to yield ;
 By *thee* the rev'rend Temple tow'rs,
 Whose front the circling Grove embow'rs ;
Thy toils * th'*unwinding path* display,
 Where Valør darts a *festal* ray,

Bids

† This Aristotle far less refined in his ideas, but more politically useful, it may be concluded, than his critical namesake, if he instituted not games to the honor of Apollo at Cyrene, yet according to the text allotted the ground for their celebration. The Games themselves were dedicated to this Deity, as Patron of Medicine. When *this* Aristotle dy'd, his remains were deposited, conformably with a prepossession prevalent almost in a similar degree in the human disposition of every Æra, and persuasion, on the borders of that course, which he patroniz'd while living.

* The original word *ἑυδρομος* implies a portion of ground, in a straight line ; a long, in contra-distinction to a circular course. The less early Courses were formed upon the latter Construction ; it may have been from a love of variety, or from the Idea, that superior skill was requisite in the Charioteers.

Bids from the heart each cloud of Anguish fly :
 —Clos'd in *th'extremer bound* thy ashes lie.

STROPHE IV.

Thine the pure Joys of social life !
 And *thine* the Heroe's gen'rous strife,
 Lov'd of the Subject ! the cold Tomb
 Far in their native Soil contains
 The kindred Monarch's blest'd remains ;
 They point with smiles *thy* Virtues, as they bloom.
 Thee they call, ingenuous Muse,
 Shed the Lay's mellifluous dews,
 Pleas'd, his course of Glory run,
 Thus to own a fav'rite Son,
 Whose worth reflects the *Sire*, ye Youths, prolong,
 The *God of Day* commands, the tributary Song !

ANTISTROPHE IV.

Tun'd with his Pythia's deeds, the Lyre
 Awakes to Fame the living fire,
 Sweet Med'cine of each Care, that waits on Toil ;
 Haste ! on *the Man*, (*his* Worth ye know !)
 Ye Sons of Worth, the wreath bestow !
 Virtue my Theme, I seek not Flatt'ry's spoil.
 Each Action stamp'd *his* spotless Youth,
 Each Dictate was the voice of Truth ;

His

His Soul expands a boundless flight,
 Bold as the Eagle's lib'ral might ;
 His Courage firm, the bulwark of the War,
 Alike he courts the Muse, or guides the rapid Car.

EPODE IV.

His, as Glory prompts, to feel
 All his Country's patriot Zeal !
 Labor's ev'ry path he dar'd ;
 Strength, fitted to the Task, from Heav'n he shar'd.
 Oh ! still, indulgent Pow'rs, *his* soul be fraught
 With Deeds of Virtue, and with Wisdom's Thought !
 Nor his the Tempest's wintry blast ;
Thy Fruit, fair Glory, to the last
 Shed its luxuriant Sweets ! Oh ! Jove,
 Protect *him* with a Father's love !
 A Poet prays ; be HIS Olympian's race !
 As Battus once thou lov'dst, his Offspring grace.

R

† As the original is now *pointed*, Arcefilaüs is asserted to have learn'd Poetry (the Science of *native Genius* alone) from the instructions of his Mother. May not the maternal Lesson be rather presum'd to allude to our Heroe's Skill as a Charioteer ? Cyrene, his birth-place, was the region of Cars, and tamer of Horses.

SEVENTH PYTHIAN ODE.

A R G U M E N T.

THIS Piece consists of encomiums upon Megacles the Athenian, whose Ancestors claim'd respect from repeated Victories in various Games of Greece, which had inspired this descendant to make considerable Additions by his own Triumphs, and by his Pythian Honor, recently gained, in particular. The Shortness of the Ode is remarkable; it may be concluded to have been an extemporary Composition; and the sting at the close to be expressive of reflections cast upon the Heroe by those malevolent spirits, who are little conscious, that they prove the existence of Worth by their sullen ardor to depreciate its possessor. Would the *critical* pen of Gall be *ever* dip'd to calumniate productions avowedly defective in all their parts? its Employer would be too sensible, that by such wantonness he would forfeit the regard of the public, and the *Bread*, which it bestows.

P Y T H I A N O D E VII.

INSCRIBED TO

MEGACLES *the* Athenian,

ON HIS

Victory in the CHARIOT drawn by Four Horses.

STROPHE.

ATHENS, hail thy wide domain !
Athens, whose majestic reign

Views its Myriads' dauntless line,

Offspring of a * Sire divine.

Lo ! the Steed's triumphant force

Calls the song to Glory's course !

—Say ! what favor'd Country trace !

Say ! what Chief's illustrious Race !

While the Trump of Fame we rear,

Sure to please a Grecian ear !

R 2

A N T I-

* Alcmaeon of whom the Scholiast enters into a prolix detail was Founder of Athens, and Forefather of Megacles. By this Personage however a collective Body of earlier Emigrants, not an Individual, was represented.

ANTISTROPHE.

Greece thro' ev'ry Empire rings
 Subjects of the † best of Kings ;
 He, whose pious hands display
 Sacred to the God of Day
 Pythia's pride, the tow'ring Fane.
 Hark ! the loud applauding strain
 Rolling thro' the fields of air
 Isthmus' * various Worth declare !
 Worth that boasts Olympia's field,
 —Pythia's Sons the Conquest yield.

EPODE.

Warrior, yes !—the vestal fire
 Kindred *deeds of old* inspire !
 Thine the soul, whose recent fame
 Glows with *unremitted* flame.
 Warrior, hail ! the Muse is thine !
 Yet—the lot of man repine !

Envy

† Erectheus, King of Athens, with the assistance of the descendants of Alcmaeon, restor'd the Pythian Temple of Apollo, which had been destroy'd by the Sons or Subjects of Pisistratus.

* The text expresses five several Victories, obtain'd by Megacles and his ancestors in the Isthmian Games. The Poet immediately adds one Victory in the Olympic, and two in the Pythian Sports.

Envy still on Virtue waits !

* Happiness, thy darling Gates

Virtue wooes,—the gates of Rest :

Envy robs Thee of thy Guest.—

* The concluding reflection of this composition intimates ' The common adage is, that various obstacles present themselves to a man, on the verge of enjoying permanent felicity.'

EIGHTH PYTHIAN ODE.

A R G U M E N T.

THERE is evidently a sameness in the Completion of Pindar's less confin'd Compositions. The primitive Fable of the City Ægina is alluded to in the present Ode, though it is more particularly treated in others. The Heroe of it is celebrated on account of his Ancestors, whose Triumphs are seconded by his own. Aristomenes is indeed to be acknowledged a Warrior of the first class ; for he is handed down by this record as Victor of his Opponents, and liable to be satiated with Applause ; for so it may be concluded from the Lines towards the close of the performance. An occasional digression in our Author's usual manner applies an ancient Speech of *Amphiaraus* on the appearance of his Son *Alcmanes* in the second Expedition (too nearly connected, it may seem, with the *first*) of the Argives against Thebes, to the Heroe of this Performance. In the progress of the Piece, Xenocrates, Father of Aristomenes, is the subject of our Poet's Prayer, that he might not lose the Riches, he had *acquired* by a quality, which the Ancients call'd Virtue : reflections of excellent Morality are occasionally introduc'd, and the Curtain drops with a *Species* of Epilogue attesting the eminence of Heroes, who had flourish'd in Ægina.

P Y T H I A N O D E V I I I .

INSCRIBED TO

ARISTOMENES *of Ægina, the Wrestler,*

ON OCCASION OF

His TRIUMPH in the CHARIOT-RACE.

S T R O P H E I .

QUEEN of the placid soul, ingenuous Peace
Who walk'st with kindred Justice o'er the
land,
And pouring o'er the cities rich increase
Bear'st the dread *keys of Fate* with steady hand,
That ope alike the Senate, and the Field,
The Prize to Pythia, and to * Virtue yield !
Thou, whose impassion'd tenderness of heart
Could'st ever, † sway'd by Truth, the friendly smile
impart.

A N T I -

* This reward of the Text is design'd for Aristomenes, whose name being placed as the subject of an Invocation to Peace is deriv'd by a celebrated Critic from the tranquillity of the Heroe's disposition.

† The expression of the original signifies, that Peace, or rather Peaceableness, displays a benevolence of heart on every genuine occasion, which calls it forth. But how often has sullen ignorance, a real stranger to its worth, *dignify'd* it with the appellation of good-natur'd Folly !

ANTISTROPHE I.

Thou who can'st see, with unrelenting breast
 Stern Anger rouse the baleful storm of Thought,
 Who stand'st undaunted, when by Foes oppress'd,
 'Gainst Insult's ruder strain, with folly fraught.
 Hail ! sweet Affection, hail ! whose soft control
 Ne'er turn'd from Love of Wrong the Gyant soul !
 Oh ! richer far than Gold thy sov'reign Gain
 By willing Vot'ries pour'd on Virtue's social train !

EPODE I.

Force, Daughter of relentless Pride,
 Still rolls thy self-destroying tide !
 * Cilicia's monster-headed Child of War
 In vain laments the guilty Jar ;
 He too the † King of Might---unerring aim,
 Jove launch'd the swift avenging flame ;

Phœbus

* Typhæus, one of the Gyants, who in the Heathen Mythology attack'd the Gods, and were the true scriptural adventurers in the regions of ambition at, and after the building of Babel, brought his Followers into the field of opposition, from which he was termed to have an hundred heads. The Chief of this frantic Expedition was † Porphyrian, intimated in the first Antistrophe of the present Ode. The Reader would find ample gratification for historical, and religious Curiosity by an attentive perusal of Mr. Bryant's account of the Titanian War in the third volume of his Analysis.

Phæbus bends his sounding bow,
 He, whose beams of kindness glow
 Full o'er the * Warrior's soul ; the Laurel-Crown
 Fair Meed of Pythia's lov'd renown
 Is *His*---nor Thine on worth, thou Dorian Maid, to
 frown !

STROPHE II.

Ægina, foster'd by the Graces' smile,
 Patron of Truth, and Guardian of the Laws
 That bind the Nations, fav'rite Isle,
 † I mark the Race, whose Virtues claim applause.
 Thou nurse of glory in its earliest birth,
 Thou Land, where Conquest EVER waits on Worth !
 Parent, whose Lesson is the lore of Might,
 Feast to the Heroe's Soul stern-throbbing for the
 fight !

ANTISTROPHE II.

O'er Earth's wide Empires spreads thy genuine fire;
 Nor mine the leisure meet for Virtue's Tale,
 That loves thy boundless praise ! Thou, heav'nly
 Lyre,
 And thou, soft voice of Melody, must fail !

S

The

* The God of Day is here artfully inserted as Patron, and Protector
 of our Heroe, Son of Xenarces.

† The Descendents of Æacus.

† The cloy'd soul sickens with a rich Delight---
 Yet ah ! *they* glow, *they* burst upon my sight,
Thy Triumphs, Warrior ! Verse their sacred Claim,
 They wooe the new-born Wreath, and mount the
 winds of Fame.

E P O D E II.

Thine with the Wrestler's skill to trace
 The Honors of a kindred Race,
 Who boast thy Mother, theirs ! I see them strain
 For Conquest on Olympia's plain !
 I see them wrest the Palm from Pythia's foil,
 Stretch'd ev'ry Nerve in Glory's toil !
 Thine congenial virtues, thine
 Fame that crowns thy fav'rite line !
 Thine the rich Tribute of the Heroe's song,
 Whose stream prophetic pour'd along
 ‡ Hail'd the stern sons of War, that led th'embattled
 throng.

S T R O P H E

† The reflection convey'd by the above line is repeatedly inserted in our Poet's occasional celebrations of Heroism. From this peculiarity it may be conjectur'd, that, as the Odes are usually interwoven with Histories of earliest events in families, and empires, the dawn of which, as far as connected with the affairs of Greece, gave rise to the rambles of Genius in the maze of Fable, the calumniators of Pindar might have attempted to sully his poetical reputation, by branding him as a Lover of Talk, and for a tedious *Monotony* of sentiment.

‡ Amphiaraus, son of Oileus, was Author of the prophecy in the ensuing

STROPHE III.

To Theba's Walls ; from Argos' land
 * Wing'd by Revenge the *rival* Chieftains flew
 To deeds of *earliest* might : when thus the band
 The rev'rend seer bespoke. ' My sons, pursue
 ' The road of Fame ; be yours the Warrior's pride,
 ' Worth marks your *Sires*, and *Nature* is your
 Guide !
 ' Chief of the war I see yon' † Champion wield
 ' The Dragon's various form, that fills the radiant
 shield.

ANTISTROPHE III.

' Thou too, Adraustus, from the dreary Tomb
 ' Spring'ft at the fav'ring omen's sacred Call ;
 ' But *here* malignant fate with heavier gloom
 ' Bids o'er thy parent-heart the tempest fall ;

S 2

For

suing Strophe, which he communicated to the descendents of Polynices, on their attack of the City of Thebes. As these Champions merited such distinguished regard, so (the poet means to intimate) would his Heroe, in the same situation, have claim'd it ; as no less capable of maintaining the dignity of his Ancestors.

* Pindar calls this expedition of the Epigoni against Thebes by the name of the *Second*, but this speech was, it has been insisted, made in the first, during which Amphiaraus dy'd. On this idea, Pindar has by a poetical licence post-dated the speech to pay a compliment to his Heroe, by the occasion thereby afforded of celebrating these Warriors, who were inspired by the examples of their Ancestors.

† Alcmanes is specify'd in the text, to have been peculiarly remarked by the Speaker.

' For thou, sole sufferer of the Grecian host,
 ' Fly'st not inglorious to thy native coast,
 ' Thy Argos' spacious realm ; with pious care
 ' (So *will* the pow'rs above !) the filial corse to bear.'

E P O D E III.

No more he said—oh ! Muse of Joy,
 The Hymn's melodious note employ,
 Cheer'd by whose Dew---the Buds of Glory spread !
 Bind with the wreath the † Warrior's head !

* He, the Friend of social Soul,
 Gives my *treasur'd* strains to roll ;
 He from the *centre* of extended earth
 Auspicious Patron smiles on Worth ;
 And by *prophetic* Arts avows his gen'rous birth.

S T R O P H E

† Alcmanes, before mentioned, is here complimented ; the close of this Epode concludes him to have been the son of Amphiaraus.

* 'He, my neighbor, and guardian of my possessions met me, as I was going to Pythia.' So runs the original. Pindar was on his way to this place, on a design of attending the Games, and of composing Odes in honor of Conquerors, desirous to engage him in his usual task of applause. He *may seem* to have fabled hereby, that the image of *Alcmanes* appear'd to him, with a prophecy, that *Aristomenes should* obtain a Triumph, and that its encomium *should be* the province of our Lyrist. It is recorded, that a Monument had been raised to the memory of *Alcmanes*, adjoining to the poet's residence, who might have adopted him from this circumstance as Patron of his works, the Guardian, *perhaps*, of his *only*, though unfashionably speaking, *certainly* of his most *valuable* possessions.

STROPHE IV.

Thou God of light, who hurl'st th'unerring dart,
In Pythia's Vale whose ever-open Fane
Impartial wraps each Votary's willing heart,
Oft has thy presence cheer'd the *virtuous* Train ;
Has cheer'd † *my Warrior* with a fost'ring smile,
When *festal* Glory rul'd thy fav'rite Isle ;
He snatch'd the living wreath—a *Poet's* Care
Alike thy influence wooes ; oh ! lift his anxious pray'r !

ANTISTROPHE IV.

Thou God of sacred Harmony inspire
A Muse, full-kindling to the theme of praise !
Thou Justice much-belov'd, with milder fire
Attemper to sweet Truth *his* honest lays !
For thee, thou Father—Heav'n indulgent guard
The Treasures which it gave, thy Worth's reward !
Hence, ye proud Drones of Wealth unbought by
toil,
To Slaves who hug the dross, and deem it Wisdom's
spoil !

EPODE

† Games were celebrated at Ægina in honor of Apollo ; in these Arif-
tomenes obtain'd the prizes, allotted to the *five* several exhibitions.

EPODE IV.

Slaves, who can deem, that Riches give
 The happier, wiser art to live !
 Riches, that soar beyond the reach of Man,
 'Till Heav'n assists his *labor'd* plan.
 Mark the scale, that *kicks the beam* !
 Mark frail Life's *descending Stream* !
 * Thine the lov'd course of Glory's *various* field,
 Thy Country bids each Warrior yield
 To THEE, whose *three-fold* worth is Victory's brazen
 shield.

STROPHE V.

Four wretched Victims to thy matchless force
 Drop to the blow by steady Vengeance man'd ;
 No Hope (so will the Rulers of the course)
 To taste the transports of their native land !
 Nor theirs the fondling Mother's softer smile
 To hail their Virtues, and their Cares beguile ;
 ‡ By Friends unpity'd, and by Foes oppress'd,
 Dishonor's conscious Wound still rankles in their
 breast.

A N T I-

* The original specifies *three* several triumphs of Aristomenes at Megaræ, at Marathon, and Ægina, in which latter city sacrifices were offered to Juno.

‡ The text is literally to be construed, 'they shudder though remov'd from their enemies,' which heightens the scene of their distress, and sensibility of
 of

ANTISTROPHE V.

Crown'd by the new-born Wreath for toils bestow'd
 The Warrior mounts on Glory's radiant Wing ;
 Pursues with Eagle-flight th'etherial road,
 Cheer'd by the raptures, Wealth can never bring.
 Frail blifs of Man ! thou Phantom of a Day !
 Thou Bubble bursting o'er the Children's play !
 Quick in thy rise, more rapid in thy fall !
 One turn of Fortune's Wheel, and ruin crushes All !

EPODE V.

Shall Man the tranfient Blessing prize ?
 Dream of a Shade he lives, he dies---
 A Something, Nothing ! Heav'n's eternal Pow'r
Gives him to flutter for his hour,
 Flashing Virtue's genuine flame
Points the purer joys of Fame.
 Still still Ægina, o'er thy favor'd Earth
 Be Thine to lead * each Chief of worth !
 While Jove's paternal fmile avows their honor'd birth.

of dishonor, as implying, that they had not acquitted themselves with becoming spirit in their contests against Aristomenes : 'Vexet Censura Columbas ?'

* Æacus was the fabulous son of Jupiter by the Nymph Ægina, and first Sovereign of the country so nam'd. The Descendents of Æacus exhibited in the text were Peleus, Telamon, and Achilles, the earlier Savages of Pagan romance : these Characters were originally deduc'd from the primæval migrations of Mankind.

NINTH PYTHIAN ODE.

A R G U M E N T.

THIS Composition is dedicated to the Praise of Telephates, a Charioteer of Cyrene, who had recently obtain'd a Victory on the Pythian Course, and Triumphs, which he had acquired by different Contests in different places are occasionally applauded. Our Heroe's Genealogy is elaborately discussed in a *finer* Vein of Poetry, and his Origin deduc'd from earliest Mythology. The venerable Father of the Centaurs displays his *human* Abilities with modest Sagacity in a Speech, which he closes with the useful and splendid qualities of *Aristæus*, whose Mother gave her Name to the Country of the Victor. *This flower* has been transplanted to the Fields of Latium, where it expands an unfading bloom by the side of a rival Sister. *

* The Story of Aristæus, in which the pathetic Episode of Orpheus and Eurydice is elegantly interwoven by Virgil in his fourth Georgic.

PYTHIAN ODE IX.

INSCRIBED TO

TELESICRATES *of Cyrene, Arm'd Racer,*

On his TRIUMPH in the CHARIOT-COURSE.

STROPHE I.

PYTHIAN Victor, in the Field
Thou, who rear'st the brazen Shield !
Encircled with the radiant Zone
The Graces mark thee for their own !
Bless'd who the course of Fame could'st trace,
Thy Steeds unrival'd in the Race !
Pride of CYRENE, matchless Fair,
Whose bosom felt a Mother's care,
Wrap'd with th' enamor'd Pow'r of Day !
In Pelion's tempest-beaten shade
His golden Car the God display'd,
Thee, lovely Huntress, to convey,
Where flocks unnumber'd graze the plain,
And Plenty decks her fruitful reign :

T

Thine

Thine, mighty Maid, the sceptre of command,
That sways the third great * world of Earth's extended
Land !

ANTISTROPHE I.

Thou, silver-footed Queen of Love,
Soft-smiling on the Delian guest,
The heav'n-built Chariot gav'st to prove
With gentler touch the sweets of rest !
Protective of the genial bed,
Fair Modesty, thy pinions spread,
While † He the downy hour employs
In all the ecstasy of Joys,
Which thrilling o'er the God-like frame
Melt with a mutual bliss the *princely Dame*,
Boast of the Monarch-Sire ; — the pride of arms
Awakes his iron Subjects to alarms.
Sprung from Ocean's sov'reign God
§ *He* the paths of Glory trod !

Embow'r'd

* Africa, intimated in the Original, is placed for Cyrene, a City of Libya—the compliment, though at a more modern period of refinement seemingly exaggerated, was consonant with the spirit of those earlier ages, when a Village, that contain'd a Heroe, would have risen at once to an ideal Empire.

† Apollo.

§ Hypseus, in the text Father of Cyrene, who was King of the *Lapithæ*, the fabled Savages in *heathen*, and the primæval Emigrants of Ambition in *scriptural* records.

PYTHIAN ODE IX.

91

Embow'r'd in Pindus' sacred vale of yore
This Son to Peneus' bed the lovely ‡ Naiäd bore.

E P O D E I.

Daughter of Earth ! thy ev'ry charm,
Queen of the love-inspiring arm,
Claims the sage lesson of a fondling Sire !
Nor thine with housewife toil to stray
The changeful web's meand'ring way,
Or wake to festal scenes the loose desire,
Soul of associate Mirth ! thy task to rear
The glitt'ring falchion, and the brazen spear,
Death to the savage beast---thou, guardian shield,
Giv'st o'er the rich paternal field
The lowing herd secure to roam ;
Quit'st the soft *slumbers* of the regal Dome,
Sweeter, as *less* indulg'd ; thy cheerful sight
Hails from the mountain's brow Aurora's orient light.

S T R O P H E II.

He, the bright-hair'd God of Day,
Darting wide his rapid ray,
Beheld thy dauntless virgin-force
Check the proud Lion's fullen course ;

T. 2

Reft

‡ Creusa is expressed in the Original.

Reft of its ftore the Quiver's pride
Hung unavailing by thy fide.

To Chiron with impatient breaft

He flew, and thus the Sage addrefs'd :

' Haste, fon of Philyras, and view !

' Haste from thy rev'rend cave's retreat,

' A WOMAN'S *soul of fire* to greet,

' Whose steps the height of Fame purfue,

' Manly, and mild !—oh Seer, admire !

' No danger awes, no labors tire ;

' Strength in her frame, and Beauty in her face :

' Oh ! fpeak the gen'rous Maid, of more than mortal
race !

ANTISTROPHE II.

Speak the blefs'd Pair, whose facred loves

Gave o'er yon Mountain's brow *her* charms

To grace the horror-gloom'ing groves,

And taught the rugged lore of Arms !

Be mine in Transport's genial hour

To taste thy sweets, thou virgin-flow'r !

Yield, Chiron, yield the envy'd grace †

The placid fmile o'erfpreads † *his* face,

And

† Chiron, no doubt must have been induced to bestow a smile
(of pity) on this amorous Speech of Apollo, whom *He* advises not to be
impatient

- And thus He opes his mighty mind :
- ' Persuasive *Wisdom* has her keys resign'd,
 - ' Great God of Day ; a LOVER's notes impart
 - ' Her soothing treasures to the Maiden's heart.
 - ' This, ye Pow'rs, your happier plan !
 - ' Thine too, fighting flatt'rer, Man !
 - ' Love's *hoping*, *hopeless* wishes to employ,
 - ' Breathe the fond vow, and wait expectant of the joy !

E P O D E II.

- ' Thou, Light of Truth, whose boundless eye
- ' Thro' all her veils can falsehood spy,
- ' Thy bosom feels Affection's milder flame ;
- ' Whose warmth the modest strain inspir'd,
- ' And with the voice of Joy requir'd,
- ' Whence sprang the *beauteous* *Votary* of Fame !
- ' Thou, who enthron'd in high *prophetic* state,
- ' Each thought o'erlooking, and pervading Fate,
- ' Canst pierce the secret gloom ! the fragrant show'r,
- ' Whose blossoms streak the vernal hour
- ' Innum'rous,

impatient in his hopes of success, though in the conclusion of the Centaur's Oration the Deity is driven to an immediate, usually the most effectual, *close* of such pursuits.

' Innum'rous, thou can'st trace, the sand
 ' By winds, and waves wide-scatter'd o'er the strand ;
 ' *Each future scene whence* issuing to the Day :
 — ' Yet shall my *feeble pow'r* thy doom of Love display!

STROPHE III.

' This the vale, thy transport's lot !
 ' Here thou bind'st the nuptial knot !
 ' Sacred to Jove the † genial bow'rs
 ' For Thee expand their waste of flow'rs ;
 ' Here shall thy City's fav'rite Queen
 ' View from her hills th'encircling scene
 ' Of fertil fields, from Thera's reign
 * ' Thy subjects rush ; while *Libya's* plain
 ' Receives with no unwilling arms
 ' The Nymph of Glory ; crown'd with gold
 ' Her tow'ring Domes enraptur'd hold.
 ' All

† Lybia, which was consecrated to Jupiter Ammon, is well known to have been plac'd, from ancient freedom of construction, for the whole Continent of Africa.

* The Paraphrase to the Oxford Pindar introduces Battus (a predecessor of the Conqueror, who gives rise to this Ode) as transporting to Lybia a Colony of the Island Thera. The Text more readily points to Apollo, who gives rise to this Address from the old Semi-steed.

- ' All of *thy* wish---Cyrene's charms.
- ' Lur'd by *her* sway the Patriot draws
- ' For public weal *th'* impartial Laws :
- ' Here vegetative life her fruits expands,
- ' And for the nobler chace Beasts roam the sylvan
Lands.

ANTISTROPHE III.

- ' Thou, Earth, receive the God-like Boy,
- ' And smiling from your radiant Throne
- ' Ye Hours, descend-- the MOTHER'S Joy
- ' Take, and protect him, as your own
- ' Your downy lap his infant seat,
- ' Soft-flowing 'mid your kisses sweet
- ' Wrap'd with the Pow'rs his rosy lip
- ' The pure, nectareous fount shall sip ;
- ' Himself a God, whose ample sway
- ' Great ev'n as Jove's, or thine, thou Orb of Day !
- ' Pride of thy Country, to each friend a friend,
- ' Thine with fond eye the fleecy charge to tend ;
- ' Thine the Huntsman's rapid toil ;
- ' Thine to till the grateful soil :

' Such

' Such † Aristæus' doom !—the Centaur said,
And all the nuptial scene in all its charms display'd.

E P O D E III.

No stop, no stay ! 'tis Love inspires,
And ardor wings the ‡ God's desires :
Joy wooes the present, not the future day ;
Thy Couch's Gold-encircled state,
Oh Libya, feels the genial weight,
Fair City, boasting thy Cyrene's sway,
Who weav'st the Victor-meed ; to Pythia's plain
Ev'n now my * Warrior calls the sounding strain !
His native Isle the consecrated theme,
Where Fortune sheds her vernal stream
To cheer the budding flow'rs of Worth.
Oh ! mark thy fav'rite Son, auspicious Earth,

Mark

† From the list of various excellencies possess'd by *Aristæus*, added to the tenor of the Text itself, it may be conjectur'd, that Pindar, when introducing a more general application of the *Name* by mankind, aim'd at a *pun*, deriving it from ἀριστος, as alluding, in the person of Aristæus, to the best of Men.

‡ The Original intimates, that the Gods never *delay* the prosecution of their schemes ; the same may be said of Men, especially where the pursuits are those of wickedness.

* Teleicrates, Heroe of the Ode.

Mark !---while † a Sister points his deed of Arms,
She hails thy happier land of Beauty's blooming
Charms.

STROPHE IV.

Where unnumber'd Virtues glow,
Richest Hymns of Praises flow !
Truth's *long-labor'd* line to hear,
Wisdom scarce deigns Attention's ear.
‡ Who seize the Zephyr's *fav'ring* hour
Securely wait the tempest's low'r.
§ HEROE, the Theban gates confests'd,
That Prudence rul'd THY dauntless breast,
What time o'er great Alcides' Host
Fierce brandishing the Sword of Fate
* The Tyrant frown'd avenging hate :
THY triumph crush'd his savage boast.

U

Thou

† The Island Delphos, where the Pythian Games were celebrated, in which the present Triumph was obtain'd.

‡ The proverb in Pindar may be explain'd by our own Counsel to 'take Time by the forelock;' the literal meaning of the Greek is 'Opportunity has, or possesses the head, or command of every thing alike.'

§ Iölaüs.

* Eurystheus, the fabled persecutor of Hercules. The text alludes to the Heraclidæ, amongst whom *Iölaüs* was a principal Heroe, and obtain'd a temporary *renewal* of Youth, merely that *he* might inflict *this* vengeance upon Eurystheus. *He* is recorded to have immediately afterwards expir'd, and receiv'd his burial, as asserted in the Original, and copy'd in the Oxford Paraphrase.

THOU smil'st in Death's serener doom,
 Fast by the † Warrior's *kindred tomb*
 By Theba's Friendship to the GUEST *decreed*,
 Who thro' her spacious realms had urg'd the snowy
 Steed.

A N T I S T R O P H E I V.

Hail ! Heav'nly-favor'd Bride ! whose love
 Crown'd with a Son *th' eternal Sire* !
 And gave the *mortal* Arms to prove
 An Offspring, flush'd with Glory's fire !
 Lives there, who spurns Alcides' claim ?
 Not HIS the envy'd rolls of Fame.
 Nor His, whose Genius dares not lave
 In Dirce's soul-inspiring wave,
 Nurse of * th' associate *Boys*—the Muse
 For *You* her unexhausted theme renews,
 Theme of her wish, the task of virtue's praise---
 Expand, ye Sister-Three, the sacred lays,
Flashing

† Kindred not only as to affinity of Birth, but as to similarity of Exertions in the Games of Greece, the Text giving to Amphitryon the Epithet of Charioteer, in which province his descendent Telephates excelled.

* Jupiter by the Fable adopted in the Oxford Paraphrase was Father of Hercules by Alcmena ; Amphitryon is concluded to have produc'd the Twin-brother Iphicles. The Birth of Castor and Pollux is congenial with this whimsical tale.

Flashing o'er th'ingenuous page
 All th'Enthusiast's boundless rage !
 Ægina, Thou, and Thou, much-honor'd Earth,
 Which hold'st a Nifus' Shade, avow the † three-fold
 worth

EPODE IV.

Crowns of the Victor's *native* foil.
 His the full Conquest's various toil,
 That shuns th'inglorious penury of Song !
 Ye, for the *public* weal who glow,
 Ev'n thou, his unrelenting Foe,
 Oh ! join, 'tis *Virtue* bids, th'applauding throng !
She points the dictate of ‡ the billowy Seer :
 ' Still, though ye loath the Man, his worth revere ;
 ' Worth, which confirms, fair Justice for his guide,
 ' His inmost Soul's superior pride.'

U 2

I

† Teleficrates pointed out in this commendation obtain'd *three* triumphs at Megaræ on the spot, adjoining to which Nifus a wrestler on record was interr'd.

‡ Nereüs utter'd this precept, and whatever gave rise to his sagacity, it would do honor to the understanding, and *practise* of those, who profess Christian purity. The Judge, who in *our milder kingdom* insolently punishes the Man, and not the crime, is unworthy of that seat, which as he may be concluded to have procur'd, he proves by this conduct, that he maintains, upon principles of *dependent* corruption.

I know thee Victor of the plain,
 Where chaste Minerva holds her fav'rite reign ;
 Thee, for whose Smiles the Virgin's love-sick
 Heart,
 The *readier* Matrons spin the pois'nous web of Art.

STROPHE V.

Bright to thy enraptur'd eyes
 Glory rears th'Olympic prize !
 To *Corinth's* many-winding shore
 Thy LIBYA adds her deathless store ;
 To quench her thirst of praise the Muse
 Thy fount, soft Helicon, pursues.
 Some magic hand my Soul inspires !
 Again the Sons of virtuous Sires
 Wrest the fair Meed of Worth divine !
 To gain the lovely-tressed Fair
 They ply the Suitor's anxious care ;
 Sweet Daughter of the monarch-line
 She grac'd her native realm—in vain
 The wishful Lovers' *kindred* Train,
 The best, the greatest woo'd her to their arms ;
 In vain the Stranger sigh'd for Beauty's matchless
 charms.

ANTI-

ANTISTROPHE V.

Alike they vow eternal Truth
 Eager to crop the Virgin-flow'r ;
 The * Father waits to Valor's Youth
 The Transports of the nuptial hour.
 From Argos' bow'rs a *Danaüs*' Name
 Had stamp'd th'illustrious rolls of Fame,
 'Twas *His* ere life's maturer Day
 To light the Torch's genial ray
 † O'er many a Daughter's bed—his place
 Each Suitor claims in Glory's Race
 Urg'd by the parent-nod to Toils of might ;
 Proofs of the rapid Foot's contested flight.
 His who boasts the Triumph's pride,
 His to take the fav'rite Bride !

Such

* The Ancestors of Telephates, according to the Oxford paraphrase, were kinsmen of Alcidas, one of the Competitors for Barce offspring of Antæus.

† The Original *modestly limits* the number of Danaüs's daughters to eighty-eight. 'Virtue lies in three times three,' as our satirist expresses himself on the subject of *magic influence*. It is but Justice however to observe, that many of these Females might have in reality been *principal Maidens* of his dominions, for *whom* from a spirit of hospitable policy he might with the affection of a Father have provided Husbands, who from the temptation of a dowry were probably excited to heroic rivalry, *no less* than from regard to the Ladies.

Such was the Libyan will ! the Warrior's Heart
Devour'd the lure of Love—'gainst Courage aim'd by
Art.

E P O D E V.

Thrice happy Virgins, doom'd to prove
The Conqu'ror in the Man, ye love !
Plac'd the fair prizes at the destin'd Goal
Yourselfes his gen'rous ardor crown,
Goal of his blifs ! ' Here with renown,'
The Father said, and rous'd the Heroe's soul ;
' Be his the Bride, of ample strength possess'd
' Who leaps, who snatches first the Virgin-vest !'
* 'Twas *thine* superior in the measur'd course
With all a Lover's headlong force
To grasp the lily-hand ! th'incircling train
Low from their steeds avow thy reign ;
For thee assiduous pluck the leafy spoil,
Whose Triumphs oft' to Fame had wing'd thy God-
like toil.

* Alexidamus, kinsman of those Heroes, who sued in his behalf for the hand of Barce, is Victor in this amorous contest. The present record may be esteem'd to have given rise to the race of Atalanta, though the 'Golden Apple' diverts the latter fable to a different construction in a MORAL view. Atalanta, it may likewise be remembered, ran herself, and suffered in the nature of things an *intentional* defeat, as she had otherwise lost a good husband, and poor Hippolytus must necessarily have been out of breath with his *running*, and his *speech* together.

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TENTH PYTHIAN ODE.

A R G U M E N T.

Hippocleas of Theffaly is subject of the present Ode, to which his *Victory* in the * *doubled course of the Chariot* gave occasion; *that* in particular obtain'd at the Pythian Games, though a Triumph in the Olympic Games is occasionally commended. Phricias is introduc'd as a principal figure in this portrait of Glory from the example, with which his own actions in the two several games inspired his son. A Digression in the piece incurs the censure of our Poet's Scholia, as impertinent and inelegant; but it may rather be concluded a beauty, from its manifest connection with the Ode, for Perseus, who gives rise to the digression, was origin of the Hippoclean line; it alludes likewise to ancient *genuine* History, however involv'd in the fables of Grecian Mythology; and it lastly conveys some excellent lessons of Morality. Thorax, Friend of Hippocleas, closes the 'Dramatis personæ,' with his encouragement of Pindar to the present composition, in praise of the Man, he lov'd.

* The *διὰυλος* was the Course in which the antient *Stadium* was doubled, the race was from the starting-place to the Goal, and from the Goal to the starting-place. As this measure of ground is allotted to the Chariot-race, it may seem almost necessary to construe it circuitous, rather than long. They set out one way, and return'd another. The danger, when many Chariots contended, must otherwise have been considerable.

P Y T H I A N O D E X.

INSCRIBED TO

HIPPOCLEAS, of *Theffalia*, Charioteer.

S T R O P H E.

THRICE hail ! fair Sparta's land !
And Thou, Theffalia's happier band !
Alike Alcides was your Sire,
Alike ye caught th'enthusiaft fire,
That spreads unbounded o'er the Warrior-Train !
Nor mine th'intemp'rate boast !
Thy Triumph, † HEROE, Pythia's Host
Thy own Theffalia woos through all her reign :
Rous'd by their voice I strike the votive strings,
Fair Honor's sacred praise the Muse spontaneous sings.

X

A N T I-

† Hippocleas was a subject of Aleva intimated in the Original to have been King of Theffaly at this period ; the Poet particularly introduces Pelinnæum, a City of that kingdom ; probably because his Heroe deriv'd his birth from the place.

ANTISTROPHE I.

HIS---Conquest's various taste !
 HIS, by th'ingenuous *Council* grac'd,
 * Sage Arbiters of skill, to prove
 Parnassus' Fame-inspiring Love,
 Whose heights the Victor of the Course resound !
 Thou, Phœbus, 'mid the gen'rous strife
 Beam'ft on his Morn, his Eve of Life ;
 A GOD's full impulse fires the Chief renown'd ;
 Expanded Worth ! Thou giv'ft him to display
 Pure Virtue's in-born flame, that points a Father's way

EPODE I.

To Glory ; mark Olympia's field †
 See ! to † his War-delighting Arms

The

* The Amphietyones in the Original are the well-known referees delegated from neighb'ring States for the decision of differences, which might occasionally arise in the Grecian Games, and by their Cryer they proclaim'd the Conqueror. They were Trustees for the *reputation* of Adventurers, equal in *antient* esteem to that *property*, for the maintenance or usurpation of which, *modern* Character is wantonly sacrific'd by VENAL Barristers, licens'd by JUDGES, whose office is to forbid incroachment upon *either* of those *possessions*. The Amphietyones received their appointments in consequence of acknowledg'd merit. *These Judges* were created by the reverence of the People, and were necessarily delicate in their determinations, as any abuse would be succeeded by their removal.

† This is a compliment to the father of our Heroe ; the praises of
 the

The Foe a *twofold* Conquest yield,
 Where Pythia spreads her verdant Charms !
 Swiftneſs arm'd with ſteady force
 Wing'd his foot's triumphant courſe :
 Yet FORTUNE, ſmile o'er *their* declining Days,
 And ſhow'r thy fav'rite wealth, the wealth of ſacred
 praiſe !

STROPHE II.

Nor ſmall on Grecia's plain
 Your lot of Joys, *ye* hallow'd *Train* !
 Ne'er may the ſullen voice of Fate
 Call forth thy Storms, celeſtial Hate ;
 To Truth, and to her Vot'ries ſtill be kind !
 Thrice happy ſcenes *his* toil preſage,
 (They live in Wiſdom's grateful page !)
Whoſe Virtue, inmate of a gen'rous mind,
 Flush'd with th'unfading wreaths of Glory's land,
 Gives ſwiftneſs to his foot, and vigor to his hand.

ANTI-

the former are enlarged through the whole of the ſucceeding Strophe,
 and in a portion of the Antistrophe,

ANTISTROPHE II.

A dauntless SON *he* rears,
 The pride, the comfort of his Years,
 To pluck the Laurel of Renown :
 THINE alike the Pythian Crown !
 THINE ev'ry Joy, that blooms beneath the Skies.
 —Yet, *Chieftain*, know, thy loftier Plan
 Ne'er soars beyond the reach of Man ;
 Thy Fame's dread Voyage closes o'er my Eyes.
 † Earth's utmost *Gades* lands thee from the Main ;
 And say, what step can pass her HYPERBOREAN reign ?

EPODE II.

Such, such thy transports, rev'rend SEAT,
 In festal pomp by Perseus trod,
 WHOSE sons the wand'ring Warrior greet,
 Rich victims bleeding to their God !

Honor'd

† *Gades* was the *extreme* boundary of ancient Voyages ; as the Hyperborean Regions were of ancient Journeys :—So says the Oxford Paraphrase ! Reverence of Navigation consecrated the *former*; and in the *earlier* Emigrations of Mankind to the Kingdoms of Greece were the source of Veneration for the *latter*. They are *each* elegantly represented by Pindar, as the bourne of illustrious Exertions ; the *close* to a *life* of reputation.

Thus on the brink of Orellana's stream
Tb'untutor'd Indian dreams of *happier* worlds
 Behind the *cloud-top'd* Hill !

The Day of Judgment ; Camb. Prize-Poem. 1757.

Honor'd Hecatombs ! the Rite
 Sacred to the *Pow'r of Light* !
 Hark the loud choral Song !---* *his* conscious Face
 Smiles, in the scene of Blood their pious Zeal to trace.

S T R O P H E III.

Not but thy task, with soft control
 Oh ! Muse, to harmonize their Soul !
 For THERE the Virgin's Charms inspire,
 THERE sweetly breathes the rapt'rous Lyre ;
 The shrill Pipe vibrates to the voice of Joy.
 The Laurel's splendid verdure spread,
 Lov'd Chaplet, o'er the festal head ;
 The social hours of mirth *their* thoughts imploy :
 Disease, nor all-destroying Age they know ;
 Far from the toil of Arms their life's serener flow

A N T I S T R O P H E III.

Sinks to the vale of peace.
 They bid thy vengeful ardor cease,
 Stern Justice, while a *Perseus'* breast
 Breathes other wish, than downy Rest.

Brave

* Apollo may be esteem'd wildly introduc'd in the text to this scene of *extravagant delight*; however an Heathen Deity might have experienced a savage *satisfaction* on a view of sacrifices complimentary of himself. The modern reader smiles at the present tale, and turns familiarly to the whimsical punishment inflicted by the God himself upon Midas, the Chief Justice of Phrygia, for a Folly, not equal to his own. 'Cur Deus auriculas Asini petat?'

Brave Offspring of the * Gold-incircled Bridè,
 Minerva's smile *thy* footsteps led
 These mansions of the bless'd to tread ;
 Gave thee to crush the Gorgon's baleful pride ;
 Whose tresses weave the Dragon's various breed,
 And mark the grizly front, that STONY death decreed.

E P O D E III.

Nor yet, ye sober Sages, deem
 That reason spurns th'Historic lore !
 A God, a God o'errules the theme !
 † Drop (He commands !) the busy Oar.
 Furl your Sails, your Anchor weigh !
 Rude Rocks lurking for their prey
 Heave 'mid the furge.---The fragrant *flow'r* of praise
 Still to the *tuneful* Bee luxuriant sweets displays.

S T R O-

* Danaë's Amour, *fabled* in the text, has been *realiz'd* in every age by the application of this Metal, which, as it has been infamously over-valued in most, has been *prodigally* sacrific'd to Love-pursuits.

† The Poet very happily protects the incredibility of this Expedition of Perseus by deducing it from the influence of a God, and may therefore be presumed amply justifiable in his consequential *directions* to incredulous Objectors to check their censures with the prudence of the Mariner, who weighs Anchor, lest his Vessel should be driven upon latent Rocks : from this Metaphor the Poet slides to another fav'rite one deriv'd from Flow'rs, rear'd to the praise of Valor, and introduces himself as a Bee, sipping the various sweets, not partially confining its taste to a solitary Plant,

STROPHE IV.

And You, ye votive Throng,
 Penëus' verdant banks along
 Bid Echo's love the notes proclaim :
 Fair VIRTUE wakes the deed of Fame,
 Ne'er droops the sacred Muse, which VIRTUE
 warms.
 Be HIS, Thessalia's heav'n-born *grace*,
 O'er Youth o'er Age the loftier place !
 For HIM, ye Virgins, spread your luring Charms ;
 An Heroe's Heart be yours : Ye fickle Fair,
 Quit for his matchless Worth your bosoms' *ev'ry* care !

ANTISTROPHE IV.

While keen desires control,
 Impatience spurs the vig'rous soul
 To woo, to seize its darling *prize*,
 Whose radiance bursts upon the eyes :
 —Bewild'ring mists obscure the * *future* hour.
 'Tis MINE with envy'd lot to prove
 Pure *Friendship's* hospitable Love ;
 Cheer'd with *her* smile the votive stream to show'r :

She

* The Text specifies a Year ; the expression may argue the readiness of Pindar to accede to his friend's request of commending the *Conqueror*, without wishing to defer his celebration, till a *future* occasion called forth *his* exertions.

She yokes the Courser to the Muse's Car ;
 ‡ Lov'd by the Chief she loves, she guides him to the
 war.

E P O D E IV.

By Lydia's *animated* Stone
 Oh ! Gold, thy genuine treasure glows,
 The Mind with seeds of Virtue sown
 In Honor's *field* expanded blows.
 Such, fraternal Worth ! whose Zeal
 Guards with Laws the public Weal :
 Ye GOOD, ye GREAT, the Sceptre's sacred reign
 Is YOURS ; for YOURS to bless a willing, subject train.

‡ This Antistrophe closes in the original with ' You (Thorax) loving the Friend, who loves you, and benevolently leading the Leader.' Which latter phrase may be concluded to refer to the foregoing Metaphor of ' yoking the *Car* of the Pierides by Thorax,' in *which* Hippocleas was seated, and guided the Horses, under the inspiration or by the influence of Thorax. The expression is *poetical*, and borrow'd from the Grecian chariot-race.

ELEVENTH PYTHIAN ODE.

ARGUMENT.

The subject of the Ode is the rise of the present Constitution, in which his recent Victory in the Pythian Games is celebrated, and occasion; the Triumph of his Father is celebrated, and those likewise which distinguished his earlier Ancestors. The Ode is observed, its one with an Address to Semelos and his, which previous Advantages have been observed by other Poets, both of Greek and Roman. This Address is addressed to persons, who existed at a previous period, more immediately vindicates a decisive Tale, in which several distinguished Characters of Hellenism are delineated. To such previous Ancestors the whole History of most remote Antiquity are added at the conclusion of the Ode; in which most interesting and important, more happily, as concluding to describe the details of the Matter, which comprises the

ELEVENTH PYTHIAN ODE.

ARGUMENT.

Thrasycleas of Thebes is the Heroe of the present Composition, to which his recent Victory in the Foot-Race of the Stadium gives occasion ; the Triumphs of his Father are insinuated, and those likewise which distinguished his earlier Ancestors. The Ode, it is observable, sets out with an Address to Semele and Ino, whose amorous Adventures have been celebrated by other Poets, both of Greece and Rome. This Address, as offered to personages, who existed at a primæval period, more immediately vindicates a digressive Tale, in which several distinguished Characters of Heathenism are delineated. To such *original* Anecdotes the fabled Heroes of more remote antiquity are added at the conclusion of the *Ode*; in *which* moral sentiments are interspers'd, more happily, as conducing to diminish the dryness of the Matter, which constitutes the piece.

P Y T H I A N O D E X I.

INSCRIBED TO

THRASYDÆUS *the* Theban,

YOUTHFUL ADVENTURER IN THE FOOT-RACE OF THE STADIUM.

S T R O P H E.

DAUGHTER of Thebes' § immortal Sire !
Associate of th'ætherial Train,
Thou ‡ Victim to the *Thund' rer's* fire,
† And thou with Nereids in the billowy Main
Who lov'ft to sport ! with conscious pride
SHE calls !—attend the GOD-LIKE bride,

Y 2

Grac'd

§ Cadmus was father of ‡ Semele, and of † Ino, who cast herself head-long into the Sea, and from Suicide became the Goddess Leucothoë ; though the latter Name may be merely an Epithet.

Grac'd with the *Son's* unconquer'd Might !
 She calls to lov'd * *Ismenus'* hill,
 Where § *consecrated Treasures* fill
 The Shrine, thrice-honor'd by the Pow'r of Light.

ANTISTROPHE I.

This, this the calm, prophetic Seat,
 Where Oracles their God proclaim !
 Daughters of Harmony, who greet
 With sounds, that never die, the lifts of Fame,
 See Heroines urg'd by Conquest's Toil !
 See Themis o'er her fav'rite Soil,
 Her Delphos, shed a Pythian ray !
 The Plain, where Justice smiles on Worth,
 Where Truth avows her *native* Earth,
 Oh ! close with Delphos' praise the Eve of Day !

EPODE I.

Her neighboring Thebes commands !
 And Cirrha points her dauntless Bands !

And

* Upon the hill, called *Ismenus*, a Temple was erected to *Apollo*.

§ The Original particularizes Tripods ; Vessels employed in sacrifices, and standing upon three feet. ' *Donarem Tripodas, carmina malumus donare.*'

And HIS, my † HEROE's triumphs shine,
 High 'mid the bright *paternal* Line ;
 For † *His* the third congenial Crown !
 In fertil MEADS he woo'd renown,
 To Pylades belov'd whose subjects bend,
 And own a Sov'reign in Orestes' friend.

STROPHE II.

§ Orestes, with a pensive Joy,
 While a poor slaughter'd Father dies,
 I see thy Nurse's love employ
 Each Art to snatch thee from a Mother's eyes !
 Dark was the murd'rer's—woman's plan.
 Thy Daughter, thine, * ill-fated *Man*,
 Drops to the foul, relentless sword !
 Yes ! Murd'rer, Woman ! Acheron's gloom
 Inwraps her Innocency's bloom :
 ---And see ! she stalks ! she joins thy *injur'd* Lord !

ANTI-

† Thrasydæus.

† In the Region of Phocis our Heroe's Father obtain'd two Victories in the Pythian Games, to which Thrasydæus added a third, to complete the reputation of the family.

§ This digression contains an historical variety, convey'd in no unworthy terms of poetical description. The sacrifice of Iphigenia, (subject of the next Antistrophe) is an affecting scene in the *Poet*, as it has been peculiarly recorded in the *Painter*.

* Priam, Father of Cassandra,

ANTISTROPHE II.

Say ! Wretch, what vengeance urg'd the Deed ?
 'Twas Iphigenia's last, last sigh
 Doom'd for her Country's weal to bleed,
 Piteous to bleed beneath a foreign Sky ?
 Or say, did Treachery's venom roll
 Full thro' thy deep designing soul,
 That throb'd *forbidden* Joys to prove ?
 A Stranger's Arms ! detested Crime !
 Ye Brides, in Youth's *impassion'd* prime
 * Ye ever loath'd the breach of nuptial Love !

EPODE II.

Hark ! to the fields of Air
 Loquacious Hosts thy Guilt declare !
 Quick as her *Ear* is Censure's *Tongue*,
 Nor Wealth is barr'd to Envy's Song :

While

* The Text expresses the Abhorrence of young Wives (in the Days of Pindar) from a violation of the marriage-Contract. It was at that earlier period esteem'd a sacred union, a material link in the chain of *martial* policy. Interest, or someless exceptionable consideration, influences *modern* Choice ; and when such the Guides, what happiness can be expected ? 'They Two are *rarely* one Flesh.'

While they who tread Life's humbler Vale
 Hide, though they feel, th'injurious Tale.
 Enough for Græcia's Chief ! he fell, he dy'd,
 His Country (such his wish) a Grave supply'd.

STROPHE III.

For *Thee*, thou lov'd † *prophetic* Maid,
 I drop the Tear ; a Sire could weep
 For *thee*, when Troy, in ruin lay'd,
 Deplor'd her ravag'd Domes, her Warriors' sleep.
 'Twas † HIS, the youthful fillet spread
 To deck the *future* Heroe's head,
 To seek the haunt of social age
 Beneath Parnassus' side---of Arms
 A MOTHER felt the rude alarms ;
 Thou, Thou, * ADULT'RER, bow'ft to filial rage !

A N T I-

† Cassandra.

† Orestes in the usual *Construction* of the Text, visited the Sage,
Strophius ; a name, discussed in the Annotations.

* Ægistheus ; whose criminal intercourse with Clytemnestra, Mother of
 Orestes, might possibly have been fabled from her *political* intrigues to
 thwart the lineal descent of her Son, either from a *fashionable* ha-
 tred of his Father, or to serve the purposes of her own ambition.
 This *milder* construction may be acceded to, when the preceding
 reflection upon the spirit of gossiping malevolence is attentively confi-
 dered.

ANTISTROPHE III.

But ah ! o'er Conquest's § *threefold* Ways
 (Be Friendship's helping arm supply'd)
 My Soul in wild mæanders strays :
 Once the right path I trod without a guide.
 What envious storm's relentless force
 Far, far beyond her destin'd course
 My bark o'er Ocean's surge has tofs'd !
 Yet thine the task, fair Virtue's Bard ;
 Give, as thou tak'st, the *Song's* reward :
 No gen'rous Deed of Glory's Sons be lost.

EPODE III.

Urge the full Voice of Praise !
 To * HIM, the Pythian Victor, raise
 Thy sacred Hymns, *the Son* proclaim,
 Flush'd with the brighter Joys of Fame.
 † Thy records, Time, attest the Toil,
 That grac'd of old Olympia's soil :

See !

§ A note of *refin'd* triumph is devoted to this passage by the Oxford Paraphrase, in allusion to Pindar's form of Composition by Strophe, Antistrophe, and Epode: The text may be more consistently apply'd to three separate Victories occasionally obtain'd by the father of our Heroe.

* The Father of Thrasydæus is plac'd in the Text, though not expressed by Name.

† As Pindar has return'd from his digression, in honor of Orestes, which very distantly at most relates to the Heroe of this Ode, the later *Ancestors* of Thrasydæus, whose actions were amply known, may seem to be *all* included in the closing verses of this Epode ; to suppose them apply'd

See ! panting for the palm the Coursers spring,
The Car of triumph to the Goal they wing.

STROPHE IV.

Proud of the foot's unrival'd speed
I see them on the plain descend,
From Grecian ardor snatch the meed,
While Delphos smiles on Glory's friend.
‡ Oh ! gracious Heav'n, thy blessings shed,
Thy humbler blessings on my head,

Z

Congenial

them apply'd to the Father would greatly diminish the propriety of our Poet's labor'd apology for having before wander'd from the plan, which he had originally propos'd for the *commendation* of the immediate race of Thrasydæus, which ought to be *extended*, not *contracted*.

‡ I cannot resist the temptation of paying, by an insertion of the following well-known lines, a debt of gratitude to Mr. Cowley, whose faults have rarely been estimated with candor, when compared with his beauties, which evince him to have possess'd 'the Soul of Poetry,' improved by philosophic sympathy.

If e'er Ambition did my fancy cheat,
With any thought, so mean as to be great,
Continue, Heav'n, still from me to remove
The humbler blessings of that life I love.

Will the reader of taste be backward to forget the irregularities of 'this Son of Pindar,' when he feels so happy an emulation of the Father's excellence?

Congenial with the scenes, I love !
 In life's calm Medium ne'er to miss
 The heart-felt sweets of purer bliss ;
 Not the stern Tyrant's gilded anguish prove !

ANTISTROPHE IV.

† Say, Virtue, fainter shines the Rose,
 Whose beauties grace retirement's bow'r ?
 Guilt, Guilt the shade of mis'ry throws
 On Envy's self-consuming hour.
 Yet He, who soars Ambition's hight,
 Undazzled by the glare of Light,
 Feels not his transports marr'd by death ;
 For him no Terrors crowd the tomb,
 Fav'rites of Fame his Offspring bloom :
 Still lives, the Man no more, the Heroe's breath !

EPODE IV.

‡ Hail ! Chief of antient Worth,
 Whose triumphs consecrate thy birth !

Hail,

† The Text may literally be turn'd 'I have pledg'd myself to celebrate Virtue, though in private life ; the *malevolent* are usually punish'd for their crimes.' From this we may conclude, that our Poet had his reasonable apprehensions, that these encomiums upon private happiness would be construed into a spirit of Envy against those in a more exalted station.

‡ Iolaüs, Son of Iphiclus.

Hail, ev'ry Deed ! for thee the Muse
Her song of melody pursues ;
Ye * Twin-born Sons, whose toils divine
Avow your Heav'n-descended Line,
Listen the strain, ye love !—ye Stars, who glow
Alternate beams of Heav'n, and Hell below.

Z 2

The conclusion of this Ode seems a whimsical relapse into a digression, little to be wish'd, or expected after our Poet's *recent recovery* from a former ; it has no connection with the Ode, which would more consistently have been closed with the *moral* reflection at the end of the foregoing Antistrophe, had not an Epode been requisite. The last two Verses of this composition are a meer repetition of Pindar's usual expressions, when the Twin Brothers are introduc'd.

TWELFTH PYTHIAN ODE.

A R G U M E N T.

A Triumph obtain'd by Midas of Agrigentum in a Contest upon the Pipe gives occasion to the present Ode. From the connection preserv'd by the Poet between the lamentations of her sisters upon the death of Medusa, and the History of Music, which he introduces through that Channel, it may be gather'd, that these Sisters were skilled in Harmony, and of the Siren race. The Ode closes with a short moral lecture upon the fickleness of Fortune, which probably gave rise to the Critic's Idea, that Midas split his pipe during his exertion. The reflection may be less forc'd, if concluded as a caution to Midas, not too forwardly to indulge his talents, and be thereby liable to exhaust the reputation, which he now possesses.

P Y T H I A N O D E X I I .

INSCRIBED TO

MIDAS, *of Agrigentum, Musician.*

S T R O P H E I .

* **O**H! Thou with richest beauties crown'd,
Fair Proserpine's enchanted ground,
Of Cities matchless Queen!
Whose lofty Tow'rs' embattled pride
Smiles, as the silver waters glide,
To trace the fertil scene.
Be thine benevolent to bow
Propitious to my suppliant vow!

Let

* Agrigentum, the City of Sicily expressed by our Poet to have been the *native* residence of Midas the Musician, is describ'd in the Text, as situated on a hill, overlooking the River of the same name, which it obtain'd from the City. Syracuse, as Capital of Sicily, laid fairer claim to the compliment of Queen, and has occasionally receiv'd it in the Odes of Pindar.

Let Heroes, Gods attend !
 While I the Pythian Chaplet yield,
 By MIDAS gain'd on Music's field,
 Fair Harmony, thy friend !
 For His the soul, whose victor-sway
 Bad Græcia's skilful sons obey ;
 His the lov'd art by Athens' Goddess shed,
 When first her Ægis bore the slaughter'd Gorgon's
 head.

ANTISTROPHE I.

† 'Twas Hers to listen to the moan,
 Pour'd from the Virgin-*serpents'* heart,
 To triumph in *their* dying groan,
 When Perseus rear'd th'unerring dart
 Of vengeance, and a sister's corse
 Level'd in dust ; his Fate-directed force
 Rush'd on the ‡ Sea-encircled coast,
 And quell'd the monster-host !

Monarch,

† Pallas has been before described to have assisted Perseus in his conquest of the Gorgon, and is therefore represented to glory in its destruction. This Gorgon appears by the text to have been One of three Sisters, and on occasion of its Death the other two uttered grievous lamentations.

‡ The Island Seriphus, and its inhabitants ; the Monsters in the ensuing line are the three Gorgons, fabled to have descended from Phorcus,

Monarch, He thy board increas'd
 With the murder'd Gorgon's feast !
 A Mother's woes, a Mother's captive charms
 Urg'd on the † *blooming Fiend* the Son's avenging
 arms.

STROPHE II.

A Son (as ancient fables told
 Sprung from an *am'rous* show'r of Gold)
 To crown his vent'rous toil
 Meets the celestial * Virgin's aid,
 Whose smile the richer sweets display'd
 Of Music's sacred spoil.

At

cus. The Ark, or Chest, in which Danaë was inclosed with her Son Perseus was thrown upon Seriphus.

† Polydectes, King of Seriphus, when he gave invitations to an entertainment directed the Guests to bring with them some addition to the feast, or some present to their host. We learn that this same King was a Monster, and a relentless Tyrant. The Gorgon's head was the offering of Perseus, who was his captive, as probably were many others. From the close of this Antistrophe it may be gather'd, that Medusa had been appointed by Polydectes Keeper of Danaë ; had she been so constituted by Acrisius, father of Danaë, she seems from her disposition to have been capable of taking no small share of Jupiter's liberality to herself. ' No Confidant is foe to Gold !'

* Medusa, whose Cheeks are particularly complimented by Pindar, vy'd, according to the Scholiast, with Minerva in beauty ; he may mean, in her own opinion. Her opposition to, or attempt of inveigling
 Perseus,

At once the solemn note she swells
 Congenial with the tuneful Yells,
 || That spake a Sister's pain,
 Mix'd Melody of woe ! 'twas Thine,
 With bolder fancy to combine
 The sweetly-flowing strain !
 Inventress of each social plan
 Thou gav'st the happier boon to Man !
 The genuine *Laws* thy piercing note proclaims,
 Which bind contention's foul, and harmonize the
 Games.

ANTISTROPHE II.

*Yet ! hark the *Reed's* protracted round,
 Pluck'd from *Cephus's* hallow'd shore !
 Where shines with circling beauties crown'd
 The Cities' boast, the Graces' lore.

And

Perseus, protected by that Goddess, may be esteem'd the occasion, why the latter was incensed against her. It may be esteem'd a whimsical sacrifice to Poetical enthusiasm, that the Ancients should have annex'd so familiarly to the Charms of Beauty, or superiority of mental endowments, as attributed to the female sex, the most mischievous spirit of rancor and malevolence.

|| The Poet here again discusses the anxiety of the Sisters, on the death of Medusa.

* Ancient, and no less modern achievements have been usually ushered in with the sounds of musical Instruments. And what is glory, or even pastime, independently of noise ? Minerva was plac'd at the head of many bloody puppet-shows of Heathenism, whose Gods were never-failing Concomitants, and fomenters of Discord. It must be confess'd, that the
 variation,

And hark the *Trumpet's* *brazen* ire !
Such—faithful Harbingers inspire
 The Choral Dance ; the martial *Toil*,
Fair Plant, which blooms on Virtue's soil.
 Joy, thy gifts, that smile to-day,
 Sullen Fortune wrests away !
 Alike thy transient clouds, DESPONDENCE, low'r :
 Yet sure, tho' late, the bliss of Hope's reviving hour !*

END OF THE PYTHIAN ODES.

variation made in our (*parade*) Instruments from the riotous Trumpet to the ear-grating Fife, is judiciously adapted to the Ideas, and particularly so to the Jig-Trot of our *domestic* *Soldiery*, inspir'd by that puny Music of less robust *Assemblies* !

* There is obscurity in this whole Antistrophe. The Saumur Editor says, that Midas had triumph'd in the Panathenæan Games ; on this construction the *λεπτὴ χαλκῷ* may be understood to intimate the trumpet sounded by the Heralds before and after a Contest, and the conclusion of the Piece be presumed to convey general reflections upon the Chances, attending struggles for the prize of Glory, in which a superiority composed the Sum of ancient happiness.

SECOND NEMEAN ODE.

A R G U M E N T.

TIMODEMUS the Athenian receives the applause of Pindar upon his Nemean Victory in the Pancratium, which from its derivation implies exertion of Strength alone, in opposition to Skill, as in the Chariot Races, the Pancratium being exhibited on Foot. The Ode is concluded with very elegant compliments to the ancestors of Timodemus, whose several Triumphs are recorded. *

* The Editor has ventur'd to affix the title of Stanzas to the five several divisions of the following Version. The original *ὀγδοὰς* implies merely a Section of Eight Verses, without regard to the close of the sense with the eighth line, which a Stanza (a word of modern coinage) absolutely requires. The translation however may be observ'd to conclude the sense of each section with the Eighth verse, for which reason the name of Stanza may admit of palliation in the eye of the more candid Reader.

NEMEAN ODE II.

STANZA I.

AS from Mæonia's unexhausted tide
Full many a Bard has pour'd along
Th' enthusiast stream, while emulating pride
Opes with the praise of Jove the Song ;
Of sacred Conquest thus the dawning ray
Thy Offspring,* Athens, caught from Jove ;
Fair Nemea's shouts his earlier worth display,
Fair Nemea, Fame-refounding Grove.

STANZA II.

For He, whose Soul pursues with gen'rous fire
Th'unvary'd line of Glory's race,
Reflects the lustre beaming from a Sire,
His Athens' love, his Athens' grace ;

A a 2

'Tis

* Timodemus.

'Tis His to cull from Isthmia's laurel'd field
 The flow'r, th'unfading flow'r of Fame ;
 Thy Son, Timonöus, never deigns to yield
 The Conquest of the well-fought Game ;

S T A N Z A III.

True, as Orïon rolls his social course
 Where'er the lofty Pleiads shine.
 Thus Valor flames with unremitted force
 From Salamis' exhaustless mine ;
 As Hector felt, on Troy's devoted foil
 When Ajax match'd his thirsty sword ;
 Thus, Timodemus, crown'd by gen'rous toil,
 Thy deed the songs of praise record.

S T A N Z A IV.

Hail to thy Sires ! all-hail their natal † plain !
 Still, as of old, their Virtues found ;
 How swell the Triumphs ! to rehearse were vain,
 Unconquer'd THEY, unrival'd found.
 Fast by Parnassus' heav'n-aspiring hight
 A four-fold meed the Champions bore
 From Pythia's plain ; from Isthmia's dauntless fight
 Proud Corinth yields the doubled store.

S T A N Z A.

† Acharnæ, a small Town in Attica.

STANZA V.

Crown'd with the wreath they love, the Victors
glow

In good old Pelops' winding seats ;
Nemea, a sev'nfold prize thy smiles bestow !

With richer joys Olympia greets,
Olympia, parent Earth ; awake the song,
To Jove 'tis due, ye grateful Train !

* *Your* Hero lives, soft Music's choral *Throng* !
Lives, and inspires the votive strain.

* Timodemus, immediately after he had obtain'd the Triumph, celebrated in this Ode, set out upon his return to Athens, his native City.

THIRD NEMEAN ODE.

ARGUMENT.

THE plan of Pindar in this Ode carries a similarity with that, which he more generally pursues. Aristoclides receives a tribute of praise from his connection with Ægina, from the more ancient, and illustrious Heroes sprung from that country, amongst whom his ancestors Peleus, Telamon, and Achilles are exhibited, with the celebration of whom some maritime and other adventures of Hercules are interwoven; or rather the latter are admitted, as introductions to the former, and the present victory of Aristoclides closes the heroic list. The more social and milder virtues of the Conqueror are included in his prudential equanimity. The Poetical Chaplet is fill'd up with two other triumphs; and the whole forms a character rising superior, from a *defeat* experienc'd in earlier youth, to a more uniform display of Heroism in the maturity of manhood. A considerable emolument not unfrequently arises from a check to the adventurer in his first career of Ambition. It gives, as it were, 'a Turn to the blood,' which from the agitation of *impassion'd* ardor is taught to flow in the softer channel of Reason.

N E M E A N O D E III.

To ARISTOCLIDES of Ægina,

VICTOR in the PANCRATIUM.

S T R O P H E I.

THOU GODDESS rev'renc'd, and thou Parent
lov'd,

Attend a Suppliant's vow, while Nemea's Toil
Pants for its festal Moon, by Glory mov'd
Haste to Ægina's hospitable foil !

See !---where calm Asopus * strays !

—Work Divine, to Hymns of praise
Youthful Bards awake the Lyre !

Hark ! the soul their notes inspire.

Various the Thirst of various Meed !

† Partner of *Virtue's* laurel'd Deed,

Crown of *her* Triumphs swells the living strain,
Oh ! Muse, where Honor beams, still lead the tuneful
Train !

A N T I—

ANTISTROPHE I.

Oh ! touch me with thy sacred wand,
 Light ev'ry spark, that slumbers in my soul,
 Daughter of Jove ! to HIM whose awful hand
 O'errules th'ætherial Cloud, the numbers roll !
 Be mine to guide, ye rapt'rous Throng,
 The magic nerve, the vocal Song !
 With heav'n-born ardor mine to trace
 Each Conquest of the fav'rite *Isle*,
 * Fost'ring of old the warrior-Race,
 † Whose Chief at thy protective smile,
 In Valor's List tho' Fortune's frown he prov'd,
 Stain'd with no foul disgrace the Country, which he
 lov'd.

EPODE I.

Thine, Victory, 'tis thine to yield,
 On Nemea's wide-extended field,
 The soft Nepenthe to compose
 Each throbbing wound, and sooth his woes !
 While Beauty's pencil shapes his frame,
 His step pursues the paths of Fame ;

His

* The Myrmidons in the Text, were antient Inhabitants of Ægina.

† Aristoclides.

His matchless strength, his mental fire,
Proclaim a rival of the Sire:
But ah! what Labors through the billowy way
Beyond Alcides' Course the *pillar'd Hights* display!

STROPHE II.

Rear'd by the Heroe-God the Trophies tow'r,
Trophies of toil o'er Earth's extremer bound;
Monsters of Ocean bend beneath his Pow'r,
Ocean, whose waves his dauntless worth resound;
See! majestic thro' the tide
Glory's ship spontaneous ride!
Clos'd the toil—unwish'd return!
Mark! exhaustless ardor burn!
The World's wide regions he displays;
But—wayward soars the wing of praise!
* To kindred worth, my Soul, the numbers pour!
Thou, Zephyr-Truth, expand'ft the bloom of Virtue's
flow'r.

ANTISTROPHE II.

Yet not a Stranger's love can charm;
Still from yourselves th' applause of Merit seek!
Of old the triumphs of *your* Race could warm;
And such in deathless strain the Muse will speak!
Hail, Virtue, hail! great PELEUS' soul
The Monarch's woo'd thy full control!

B b

His

* The Original specifies *Æacus*, and his Kindred.

His arm the matchless Jav[']lin broke,
 And raz'd Iölcus to the ground!
 No circling Host inspires the stroke;
 A Goddess' Love his wishes crown'd
 Long fought in vain—Revenge, thy * *kindred* blow
 (The Guide, the Warrior smil'd) o'erwhelm'd the
 trait'rous Foe.

E P O D E II.

The Warrior, Guide, to Conquest's plain
 Who leads Thee 'gainst† th'embattled Train,
 That bend the brazen bow—his plan
 Uncheck'd by fear, which palsies Man!
 Congenial Virtues brighter shine
 Reflected thro' a kindred Line!
 Thine, Nature's Scale, superior weight!
 Meer Precept never stamp'd the Great;
 Toil heap'd on Toil the flidd'ring step betrays;
 Worth's myriad-beams they view, and sicken at the
 blaze.

S T R O P H E

* This blow was given by Telamon, who attended Hercules to the Trojan War with Iolaüs, Charioteer of the latter; a particular evincing that in the earliest Ages of Heroism the Champion drove not himself: allusion is frequently made by Pindar to this custom.

† Amazons.

STROPHE III.

And HE, the golden-tressed Chief, whose sport,
 What time sage Chiron taught the lore of Truth,
 With little hands the HEROE's task to court,
 And rise the Man in infancy of Youth ;
 His, to vibrate, stern delight,
 Pointed Jav'lin's iron-might !
 Swifter than the winds its course !
 Prostrate Lyons mourn its force,
 Low sinks the Boar ; the fruits of toil
 The Centaur clasp'd, and hail'd the spoil
 Of * *cradled* Worth—his life's maturer days
 ‡ Jove's *vig'rous* Daughters view with rapture, and
 amaze.

ANTISTROPHE III.

The treach'rous Net, or fleeter Hound
 He wooes not to the Stag's *unequal* Chace ;
 Strength wings his speed ; the Savage bites the
 ground,
 Such was the Tale, which ancient Records grace !

The

* Hercules is represented in the Text to have performed these Feats of heroic barbarity at the Age of six Years.

‡ Diana and Minerva, who, as fabled to have presided, the one over active Exercises, the other over the Field of Arms, must be in course presum'd patronesses of so distinguish'd a Warrior, as Hercules,

The Monster-Sage, with Wisdom fraught,
 Op'd the first Dawn of *Jason's* thought ;
 * And His, whose softer touch of Art
 Sooth'd the writh'd limb's envenom'd pain ;
 He too instructs the YOUTH, thy heart,
 † Queen of the snowy Arm, to gain :
 The fav'rite Boy the warrior-lesson charms,
 See ! all his mighty Soul impatient for th' alarms !

E P O D E III.

Old Ocean heaves beneath the blast ;
 Troy feels her hour of Glory pass'd,
 'Tis vengeance calls ! the clanking spear
 Is Music to HIS Warrior-ear.
 Here Lycia pours ! Here Phrygia's Host
 From fullen Æthiopia's coast
 Rear the proud Jav'lin ; in his soul
 No scantier streams of hatred roll :
 Their King, their MEMNON never more shall roam
 His Country's dearer realm, or cheer the § kindred
 Dome.

S T R O-

* Æsculapius.

† Thetis, Daughter of Nereus in the Text.

§ The residence of Helenus, Uncle to Memnon.

STROPHE IV.

Such was the *solar* Light, whose beams inspire
 With richest lustre a congenial Line ;
 Sprung from || the God, and worthy of their Sire,
 They ply o'er Nemea's Course the toil divine,
 Hark ! the Youths with vocal lays
 Hymn their triumphs' gen'rous praise !
 Deeds, that crown their native earth !
 Mine the Lyre, that wakes to worth !
 Hark ! the full Chorus' votive tide
 Rolls to his Island's matchless pride !
 The Bard falls prostrate at the Pythian fane :
 Experience speaks the Soul, where genuine Virtues
 reign.

ANTISTROPHE IV.

'Mid Striplings *His* the Stripling's glow !
 With riper Manhood *His* the Task of Man !
 And *His* the solid wisdom Years bestow !
 All that fair Reason grasps, or Earth may scan !
 The fourth, best Virtue, Age, thy prize ;
 Each circling scene Reflection eyes,
 Dearest, as nearer brought---my § Friend,
 My Warrior, hail ! such worth is thine !

The

|| Jupiter mentioned in the Greek.

§ Aristoclides, Heroe of the piece.

The bev'rage soft of milk to blend
 With Honey's richer sweets be MINE :
 Thy praise, tho' late, Æolian Notes pursue ;
 Thy claim, the Cup that foams with Heliconian Dew.

E P O D E IV.

High o'er the feather'd flight thy wing,
 Imperial Eagle, dares to spring ;
 From far thy piercing eyes survey,
 Thy Talons flounce upon the prey
 Streaming with gore---* the raven-brood,
 Hoarse-clamoring scent the *reptil* food.
 Oh ! from the splendors of thy throne,
 Bend, Clio, bend, and stamp thy own
 Fair Honor's cause ! the † three-fold toils of Fame
 Confess the worth, that burns, a purer, vestal flame.

* This passage bears a strong resemblance to another in the 5th Strophe of the second Olympic Ode ; apply'd to the enthusiastic exertions of native Genius, which is *there* justly prefer'd to the 'vehement loquaciousness' of vain pretenders to the abilities of those, from whose instructions their whole Stock of servile Intellects is deriv'd. The last is characteriz'd by the *Raven*, the first by the *Eagle*.

† The Text specifies the three Victories of Aristoclides, here alluded to, namely this Nemean triumph, another at Epidaurus in the Games, instituted to the Memory of Æsculapius ; and the third at Megaræ, call'd from its vicinity, according to the Scholiast, the seat of the Isthmian Games.

FOURTH NEMEAN ODE.

A R G U M E N T.

Ægina, the Country to which our Poet pays a more labor'd attention, than to any other, his native Earth scarcely excepted, receives applause for this recent triumph in the Wrestling match, obtain'd by Timasarchus, whose father Timocritus, and other *near* Kinsmen are respectively exhibited, particularly his great Uncle by the Mother's side, Callicles, on Account of his several Victories ; and Euphanes, his Grandfather by the Father's side, for the Poems which he compos'd upon those occasions. The Ode closes with a panegyric upon Melesias, Charioteer of Timasarchus, and *Anointer* of Heroes for the Contests. This personage is introduc'd in a manner highly complimentary, his name immediately succeeding an observation ' That every Poet possesses hopes the most firmly grounded of superior eminence in compositions, describing virtues, of which he has himself been evidence.' Such was Pindar's situation with respect to Melesias, to whose merits therefore he esteem'd himself more capable of doing Justice. The profession of MELESIAS in his *latter* Character deriv'd singular lustre from the solemn, and sacred applications of Ointments in the earlier Ages, which made HIM worthy to partake the reputation of the victor.

N E M E A N O D E IV.

INSCRIBED TO

TIMASARCHUS *of Ægina, the Wrestler.*

S T R O P H E I.

HAIL! heav'n-born Joy, thy healing art
Life's balsam to the Warrior's heart
With gen'rous toil oppres'd!
While Ode, fair Daughter of the Muse,
Gives, as the task of FAME she wooes,
His memory to be blest;
Not thus the Water's genial heat
Can bid the writhing pang retreat,
AS PRAISE, that tunes the fav'rite Lyre
Tunes to the Worth, HER strains inspire:
It lives, still lives the consecrated Theme,
And thro' fair Virtue's page the *speaking* Graces beam.

A N T I-

ANTISTROPHE I.

And oh ! to Thee, Saturnian *Jove*,
 To thy lov'd Nemea's deathless plain,
 To* *Him*, whose deeds the wrestled conquest prove,
 Wakes the rich prelude of th'applauding strain !
 And Thou, *Ægina*, beauteous Queen of Isles,
 Deign from thy cloud-wrapt Tow'rs the plausive
 smiles,
 Pervading Eye of Justice ; Strangers greet
 The proffer'd welcome in thy fost'ring seat !
 Oh ! *Warrior, Victor* ! could a SIRE survey,
 Yet yet our own, the Sun's eternal ray,
 † Himself would found the Lyre ; a Parent's Joy
 Fix'd on *thy* worth would sing the 'Triumphs of his
 Boy.

EPODE I.

He on proud CLEONÆ's field
 Weav'd th'unfading wreath of Fame :
 Athens rears her splendid shield,
 Stern Oblivion flies his name.

C c

Thebes

* Timasarchus, whose reputation gives birth to the present Ode.

† Timocritus, father of the Heroe, here celebrated, in conjunction with whom Telamon ravag'd Troy, &c. as in Strophe second of this Ode.

Thebes hails him to her *sev'nfold gate*,
 Where rev'rend Cadmus held his State ;
 Fast by Amphitryon's sacred tomb
 Ægina spreads the flow'ry bloom :
 A Friend, as Friendship leads, he joys to roam,
 Where ‡ social Goodness marks Alcides' genial Dome.

STROPHE II.

† And lo ! th'affociate arms destroy
 (Such History's voice !) the Walls of Troy,
 And quell the § *leagu*ing foe ;
 Arms with stern triumph in the fight
 Which o'er the ‡ *Monster's* Giant Might
 Dealt Fate's unerring blow.
 'Ere this the savage pest of War
 Had crush'd the twelfth embattled Car ;

Crush'd

‡ Hercules is always represented as of Theban Origin by our Poet, whose frequent applauses of that Hero are in course purpos'd compliments to his own native City. The repetitions of his labors are therefore not to be esteem'd frivolous by a Reader, who, like Pindar, possesses a Love for his Country.

§ The Meropes in the text, who came to the assistance of the Trojans.

‡ Alcyones in the Greek.

Crush'd with the Rock's enormous round ;
 The || *doubled* Champions bite the ground :
 For know, when Mavors pours his restless tide,
 At will he buoys Despair, or whelms triumphant
 Pride.

ANTISTROPHE II.

Yet mine to check the wayward tongue !
 * The solemn *Rite*'s o'erruling law
 The *festal* Hour demand the sacred Song ;
 While orient Luna's new-born beauties awe
 My Soul to *other* wish---oh ! billowy Main,
 The rolling Surge pervades thy *central* reign ;
 Not so Alcides' *ev'ry* Toil commands,
 'Tis *thus* I mock your snares, ye trait'rous Bands !
 Thus walks the Muse, nor dreads opposing might,
 Careless of *Envy*—for She courts the Light.

C c 2

Envy,

|| The Original places two persons in each Car; the Heroe, and the Charioteer.

* This intimates the *Law* of the Ode, written in the celebration of Conquerors, as laid down in the Oxford Edition, to which Pindar adds *another* obstacle to Delay, namely, the approaching hour of the Nemean Games exhibited on the New Moon, immediately following the present.

Envy, that scowls on Worth with jealous leer,
Night *her* vain Council guides, and Night's the Nurse
of Fear.

E P O D E II.

Fortune has her Votary blest'd ;
Mine the glow of *virtuous Zeal*,
Fate shall fix it in my breast,
Time shall stamp it with his seal.
And thou in Lydia's sweeter strain
Sound thy lov'd HEROE's natal plain,
Queen of the Lyre, oh ! softly smile
On *Cyprus*, and the* rival-Isle :
There little TEUCER sov'reign pow'r displays,
And to *his* Country's worth brave Ajax claims thy
praise.

S T R O P H E III.

Clasp'd by the Euxine, roaring Main,
The Son of Thetis, beauteous reign,

His

* In the text CEnone is express'd with Cyprus. Ægina was formerly known by the first, which, according to the Scholiast, received its Name from CEnon; and thus likewise speak the Oxford Editors of Pindar. As among the Greeks, so it may be concluded of the world in general, that the earliest distinction of *names* was apply'd to *men*, and that such *vocal* signatures gave rise to the original titles of the Countries, they inhabited, till in the process of society occasional circumstances

His † fav'rite Island greets,
 While she, celestial Parent, proves
 The Sceptre of the§ realm, she loves,
 Epirus' social Seats ;
 • Where heave yon' Mountains, o'er the mead
 The lowing Kine luxuriant feed ;
 Dodona views th'etherial mound,
 Ionia's Deep the trackless bound ;
 Thy foot, proud Pelion, wraps the ‡ *verdant slave*,
Whom to Theffalia's sway the * godlike Conqu'ror
 gave.

ANTISTROPHE III.

Acastus foe to virtuous fame
 Twists ev'ry thread of vengeful art ;
 Sharp as the falchion's edge his subtle flame,
 Spur'd by a wicked Wife's envenom'd heart,
 Who urg'd the deadly stroke ; sage Chiron's nod
 The guilty menace wards ; Olympus' God,

And

circumstances introduc'd *different* Appellations not from Persons but
 from Things.

† The Island Leuce in the Text.

§ Pythia.

‡ The City Iolcus, renown'd for the richness of its pastures.

* Pelcus.

And ruling Fate extend a Peleus' hour.
 Thro' all-subduing fire his victor-pow'r
 Rushes ; he reck's not, while the battle wings,
 The Lyon's tyrant-might, at once he springs
 Full on the King of beasts ; his steady course
 Mocks the fell Talon's grasp, the Fang's devouring
 force.

E P O D E III.

Thron'd amid the Nereid-train
 ‡ In the seats' eternal round,
 Thetis heal'd the Lover's pain,
 Gods of Sea, of Air surround ;
 Who scatter pow'r, and martial grace
 On Peleus, and his favor'd race.
 Beyond wide Gades' western shore
 What frenzy prompts ! her tuneful store
 Again to Europe Honor's vessel bears,
 ¶ The prize, a Father claims, the rival Offspring shares.

S T R O P H E

¶ The original is express'd thus : ' It is beyond my power to rehearse
 all the virtues possess'd by the Sons of Æacus.' As therefore the Ship,
 after performing its Voyage to Gades, returns freighted to Europe, so
 shall the Ode return from its digression upon Peleus to its original
 Theme Timasarchus.

STROPHE IV.

I come ! the herald-voice of praise
To many a Sire, whose Worth displays
Olympia's, Isthmia's field ;
While Nemea sheds o'er fair renown
The richest fruitage, Virtue's Crown
To filial toil can yield.
Yes ! HEROE, yes ! thy *recent* name
Adorns the rolls of ancient fame,
By thee, whose Conquests wake the Nine,
Perfection fills a kindred Line :
Yet if thy boast the great *maternal* race,
Lo ! to Callicles rear'd the COLUMN's solid grace !

ANTISTROPHE IV.

Than Parian marble's polish'd Light
Far richer ITS luxuriance glows ;
As Gold with tenfold radiance charms the sight,
While Fire a pure refining aid bestows,
The Man, when votive Song proclaims him Great,
His Course of Glory steers in Monarch-state.

Hail,

* Hail, Warrior, Hail! tho' fullen Acheron spread
 The veil of darkness o'er thy rev'rend head,
 Be Thine the Bard, whose not inglorious strain
 Paints Thee on Battle's hoarse-resounding plain!
 And (such the Trident-wielding God's command!)
 For Thee the † Chaplet weaves in Corinth's happier
 Land.

E P O D E IV.

Hark! the * Sage's *kindred* will
 Sweeps for Thee the living Lyre!
 His, the BARD'S superior skill!
 Thine, the Heroe's patriot-fire!
 In ev'ry Age, ye Sons of Fame,
 Verse is the Warrior's genuine claim;

Who

* Callicles great-uncle to Timasarchus on the Mother's side; *ματρων* in the Text means either such Kinsman, or a Mother's Brother. The first must in this place be understood, from the word *προπαύτωρ* apply'd to the Poet Euphanes in the fourth Epode.

† The Original specifies the Crown of Parsley; so that the Corinthian *Bed* of Honor was the *Parsley Bed* of antiquity. This Herb was in process of time imploy'd in *funerals*; it is now humourously apply'd to Births. *Sic transit!*

* The kinsman alluded to is Euphanes, inserted in the argument. The third line of the present Epode, if we conform the *quantity* with the Metre affixed by the Oxford Pindar, should thus run, 'οσσον γὰρ εἶσε

τι,

‡ Who *sees* the triumph, *feels* the praise
 He wakes to worth ; THINE, THINE the phrase,
 (Envy be dumb !) whose animated flood
 Rolls full revenge on Guilt, and blessings on the
 Good.

τὴ, καὶ 'Qualem Te (sc. Heroem Calliclem) Ille (Euphanes Poeta) cecinit. As if Pindar had express'd himself, ' You, Callicles, were honor'd by your Poet, when a Youth, why should not *Timasarchus* take Me for *his* Poet ? As the passage has been usually construed, Euphanes is forc'd from his Grave, and brought ' de novo' into existence, to celebrate the *future* actions of Callicles, who was his* cotemporary, and was dead likewise.

‡ Pindar in this Apostrophe alludes to himself. The residue of the Ode is appropriated to Milesias, notic'd in the Argument ; and the concluding expression, pointed with such strong defiance of Envy, seems design'd to characterise the disposition of Pindar. The word *παλιγκοτοι* devoted to that ' Genus irritabile' Pindar's *brother* Bards, seems necessarily to insinuate, that he had been meanly calumniated by those, who were jealous of his superior merit, as a testimony of which we may observe him to have been almost constantly prefer'd to the celebration of Victories acquir'd in the several Games of Greece.

* In Dr. Bentley's excellent dissertation upon the Epistles of Phalaris the word *cotemporary* is stigmatiz'd, as a ' downright barbarism.' I would adopt it Euphoniae gratiâ. To enlarge farther is to contend ' de Lanâ caprinâ.

FIFTH NEMEAN ODE.

ARGUMENT.

PINDAR's Exordium asserts him not to be qualify'd as a Maker of Statues, which are to remain for ever on their Bases; but as a Poet, whose Numbers may sail over the Ocean from Ægina through the world. Ægina was the country of Pytheas, son of Lampo, whose victory in the Pancratium gives rise to this hymn of praise. The joy this victory has given to his Friends, the honor thereby deriv'd to his Country, and to his kinsman Euthymenes, formerly victor in the Pancratium, his other triumphs in the Games of Æacia and Megara, and the success which his anointer, or *instructor*, Menander the Athenian,* had so frequently experienc'd from the conquests of those he tended, a success confirmed by the recent glory of Pytheas, all these are wound up with the praise of Themistius, his Ancestor by the Mother's side, and interspersed with occasional Episodes, which add a spirit to the piece, otherwise a compilation of historical panegyric; a picture, in which family feats are drawn at length;

Et Nati Natorum, & qui nascentur ab illis.

* The person, who prepar'd the champion for the contests in the several Games of Greece, like the ancient Charioteer (for the Heroe himself was not originally the Driver) received his portion of applause on the success of the adventurer himself. In our later sports of brutality, the feeder of the Cock is equally celebrated with, if not more than, its proprietor; and the rider of the conquering Race-horse hears his praise re-echoed over the Course, and leaves his Master, in point of Fame, 'longo proximus intervallo.' Add to this, that the former is pay'd, the latter usually pays for the pastime. As to the *Horse*, Races are argued to be objects of political Incouragement, from the Improvement thereby accruing to its breed; I wish it might be justly asserted, that this, or any other *fashionable* avocation improv'd the Breed of—*Men*.

NEMEAN ODE V.

S T R O P H E.

NOR mine the happier art to trace
Each Limb, that bids the Statue charm ;
Still rest unmov'd the solid Base,
The Soul, tho' rest of life, to warm ;
Yet may'st thou mount (the Muse commands)
With herald voice the loaded ship ;
Thy Notes may waft to distant lands
The Fame of Pythéas o'er the Deep.
Fair Nemea's worth HIS triumphs sing ;
To grace HIS brow the Crown she rears,
Ere marks the down (a genial spring)
The harvest rich of riper years.

ANTISTROPHE II.

HIS, to raise by deeds of Fame
Sons of Saturn, and of Jove,
Bold Æacidæ, whose claim
Feels the parent Nereid's love ;

His to grace the native soil
 QUEEN of hospitable charms ;
Hers the Fleet's triumphant toil,
Hers the Warrior, great in arms !
 Round the altar of their Sire*
 Mark ! the strength of Phocus stand !
 Mark each Son's congenial fire,
 Rear'd to Heav'n each pious hand.

E P O D E I.

He† Goddess born ! for Psamathea bore
 The Child on Ocean's billowy shore.
 —Yet, Caution, great my theme, the Numbers lead ;
 Peril pursued th' ungen'rous deed ;
 Yet, speak not, why *they* fled their native land,
 What‡ arm of vengeance drove the band,
 Drove from their much-lov'd native Isle renown'd,
 To roam forlorn a foreign ground !

Fair

* Jupiter, to whom the Æacidæ pray'd, that a drought, which threaten'd Greece, might be averted.

† Phocus before mention'd. Peleus and Telamon slew their brother Phocus, and fled their Country. Take away Lust, Murder, and Rapine, and you annihilate Pagan Heroism.

‡ ἀποικισμός in the text is poetical, and expressive of the history described. Ægina was the native place of the Æacidæ.

Fair TRUTH, while Freedom points thy sacred strain,
 Thou rarely woo'st the paths of Gain!
 Thou only, WISDOM, can'st the science teach,
 Where *Silence* rules, the best of speech.

STROPHE II.

If transports of unrival'd force,
 If iron War demand the song,
 Wide* tho' the leap, and long the course,
 Strength wings my knee——thus soars along
 The feather'd Monarch o'er the main;
 And just my pride! on Pelion's brow
 The Nine attend, a choral train,
 Spontaneous hark! the Numbers glow!
 Amid their smiles sweet Music's Lord
 With golden‡ touch awakes the Lyre,
 Crowns with applause each tuneful chord,
 That swells to life the sacred fire.

ANTI-

* The original is borrowed from the Foss, dug for the Champions in the *Leaping Match* of the Greeks, over which it was necessary to spring, or lose the Victory.

‡ The Plectrum, which the Text describes to have been formed of Gold.

ANTISTROPHE II.

Hark ! his hand inspires the string !

Hark ! he *leads* the Hymn of Praise !

Heav'n's eternal pow'r they sing,

Thetis', Peleus' fame they raise :

Peleus,* whom thy am'rous art

Woo'd,* O WIFE, to lawless joys,

Great Acastus' royal heart

While th' insidious tale employs ;

HERS to mourn with faithless smile

Peleus' fraud, the snare who spread,

Him she loaths with fondling wile,

Tempter of Acastus' bed.

E P O D E

** Cretheïs, daughter of Hippolytus, as the Scholiast instructs us, was Heroine of the story in the text, which bears so strong a resemblance to another in Holy Writ, that I should make little doubt of drawing it from the same source. Ixion's before commented took likewise its lead from, though not a direct imitation of, the attempt of Satan and his Angels, which gave rise to that of the heathen Giants ; and I sincerely believe, that Pindar in particular, who deals out prolix stories of ancient Fables, would be better reconcil'd to modern attention, if due regard was had to that sacred origin, which Polytheism corrupted. With respect however to the Story of Ixion, as I would deduce it from a still earlier origin, and have so delivered my sentiments in the Course of the present Work, it may be observ'd, that the Grecians attributed the actions of many collected forces to the influence of one individual Agent. Each fabulous *Heroe* is actually a subsisting *tribe*. Ixion therefore, though in the *first* instance he may be concluded to have acted a *personal* part, in the latter his descendents with their abettors were *generally* concern'd.

E P O D E II.

Ungen'rous Bride ! deep in thy lab'ring soul
 The stronger tides of Passion roll,
 Thyself how guilty ! each distemper'd word,
 Each trait'rous note thy suit prefer'd,
 Was poison to his heart, too sure to bleed,
 Foe to the inhospitable Deed ;
 His dread, a Father's ire—with gracious nod
 At once† the Cloud-commanding God
 Smil'd on the chaster Youth ; the Nereïd band,
 Whose golden distaffs grace their hand,
 Rush at his mandate from their coral Grove,
 And court the joys of Peleus' love.

S T R O P H E III.

The* wish in *Neptune's* ear He seal'd,
 Who from *his Ægæ's* favor'd seat
 Glows forth in Isthmian plains reveal'd,
 While joyful crowds their Godhead greet ;
 Loud

† *Peleus* was son of *Jupiter*, the reward of *whose* Chastity is expressed in so rich a vein of consistent poetry, that *Pindar* may be concluded to have in this passage excell'd himself.

* Commentators by explaining *Γαμβρος* in the text 'affinis futurus' seem to apply these words to *Peleus*. I rather apply them, as more poetical,

Loud swells the Pipe's melodious sound,
 With manly limbs they toil for Fame;
 The Champion's strength, by †Fortune crown'd,
 Avows his Star's congenial claim.
 But Thou, in lov'd Ægina's field
 Whose feast, the sweets of Vict'ry's arms,
 Hear'st the full Hymns their Music yield,
 And revel'st in the sacred Charms.

ANTISTROPHE III.

† Pytheas see, whose kindred vein
 Streams with rich maternal pride,
 Crown his honor'd nativeplain!
 Glory's unexhausted tide

Sacred

tical, to Jupiter, and as more consistent with the foregoing anecdote of the Nereïds. The Version however has reconcil'd the passage to both constructions, tho' *immediately* intended for Jupiter.

‡ Fortune is here the same as Horace's

‘Genius natale Comes qui temperat Astrum.’

† The most reconcileable explanation of the text concludes Pytheas to have been the Nephew of Euthymenes by his Sister's side; and the blood of the Mother is *justly* describ'd, as the source of their affinity. I read *μῆτρας ἑξ ἧς*, apply'd to Pytheas.

† Sacred to the God of Day
 See ! the Moon her radiance shed !
 See ! the Nemean crowds display
 Worth, *coëval* warriors dread !
 Conquest His on ev'ry land ;
 His at Nifus' vale-crown'd hill
 Still to fire the Warrior Band ;
 Bloom thy toils, Ægina, still !

E P O D E III.

Yet know, ‡ Menander boasts his tutoring aid,
 Boasts by *thy* deeds his skill repay'd ;
 Nor grudge Themistius' kindred worth to raise,
 Be Thine, my Muse, the note of praise !
 Call ev'ry breath of Fame, the Canvas spread
 Ev'n to the mast's aspiring head ;

E e

Tell,

† The Month, wherein the Pythian Games sacred to Apollo were celebrated, is here intimated ; in the subsequent Apostrophe to Ægina, these Games are alluded to.

‡ Menander, instructor, or anointer of adventurers in the Athletic exercises. The text stiles him fortunate, the Heroes, whom he prepar'd, having been usually successful.

Tell, that in matchless Epidaurus' fight
Conquest avow'd his *two-fold* || might ;
Tell, that the threshold of th' Æäcian fane
Gave Him from Honor's *mead* to gain
The flow'ry wreaths—Each golden treffed *Grace*
Smiles on the Glory of his race.

|| The Boxing Match, and Pancratiun. Athletic exhibitions seem generally imply'd.

SIXTH NEMEAN ODE.

ARGUMENT.

PINDAR celebrates Alcimidas, and his family, Descendents of Baffus, from whom they were termed Baffidæ, or according to Didymus, of Boudion,*ancient Native of the Country attributed to our Heroe. The Descendents of Æacus are likewise introduced into the piece ; from which a connection in family, and adventures between the latter, and the race before notic'd, may reasonably be concluded. Timidas a cotemporary,

* Boudion may be concluded to have been a name attributed to this ancestor of Alcimidas from his pastoral disposition ; there seems to be in this genealogical epitome of Pindar an allusion to more ancient Ages. *διων* may be esteem'd to mark the divine Origin of his birth, and the first syllable *Βου* may convey the imployment of his life ; the Boudidæ might possibly have been Sacæ or Scythians, who emigrated into that part of Greece, contiguous to, or not very remote from Ægina. This People descended from the scriptural Cuthites are described to have experienced the happiness of a pastoral condition. So sings Chærilus the Poet, and not badly, however Horace may have thought proper to revile him.

And here the Sacæ, Innocency's train,
Watch o'er the fleecy charge, or sow the Grain ;
From Asia's fertile clime the wand'ers trace
Their own the Cuthites' venerable race.
Hail shepherd Colony, secure from strife !
Joy fills your days, as Justice rules your life.

Bryant's Analyf. vol. iii. p. 547.

The above verses are inserted, as a translation of the Greek, quoted by Mr. Bryant in the foregoing page and volume of his work.

ARGUMENT.

rary, and relation of Alcimidas is one of the 'Dramatis Personæ', *he* appears upon the *Stage* solely to acquaint us, that he has no *part* to perform, but that if he had been permitted to enter the lists, he was capable of carrying off the prize. Milesias, commended in a former Ode, closes the present picture of applause ; he is variously distinguished for swiftnefs in the Foot-Race, and for skill accompany'd with strength in the management of Horses, in the Chariot Race.

N E M E A N O D E VI.

To ALCIMIDAS of Ægina,

A Young Adventurer in the WRESTLING-MATCH.

S T R O P H E I.

YES ! mortal Man, thy birth approve !
Congenial with the Pow'rs above
ONE Parent's smile ye trace ;
Yet weakness marks your fleeting hour,
In Heav'n alone eternal Pow'r
Has fix'd a *solid* Base.
Though faint, the semblance still we find,
And such our soaring height of mind ;
'Tis HEAV'N our Nature seals.
By Ignorance clouded, as we stray
The *dark-brow'd* night, the *glimm'ring* Day,
Indulgent fate life's *certain* Goal conceals.

A N T I-

ANTISTROPHE I.

Nor less *THOU, gen'rous child of Fame,
 In *kindred* state with modest claim
 View'st the full harvest of the laughing field
 To man its annual treasure yield,
 Slumb'ring awhile in fallow rest
 With doubled stores to make a master blest'd.
 Mark ! the Youth from Nemea's plain
 Wooes the battle's darling strain !
 Mark his Study's brawny toil !
 Throbs ev'ry vein for Glory's soil :
 JOVE gave the *Boy*, triumphant o'er his race
 With pliant strength of limb to urge the *wrestled chace*.

EPODE I.

Stern-following, as a ‡ Grandfire led,
His the paths of Worth to tread !
 Flush'd with the stream's congenial tide !
 Olympia first, thy warrior-deed
 The Chaplet spreads, luxuriant meed,
 Where Alpheus' silver waters glide.

Ægina's

* Alcimidas.

‡ Praxidamas, grandfather to our Heroe on the Father's side.

Ægina's fav'rite Offspring, hail !
 Isthmus† *repeats* the victor-tale ;
 No more he sleeps ! the Father's *peaceful* fame,
 The Grandfire's earlier hope thy || Nemean toils
 proclaim.

STROPHE II.

Yes ! ye were brave, Ye mighty THREE !
 Now fix'd on Virtue's height ye see
 Your labors' rich reward !
 For such was Jove's imperial will ;
 No other race, Athletic skill,
 Thy fonder smiles regard.
 Greece feels you thro' her various state ;
 Be mine to hail the truly Great,
 And close with Thee my theme !
 Here bend thy bow, impartial Muse ;
 The shaft thy happier arm renews,
 That points to Worth deceas'd—your sacred stream

A N T I-

† The Original intimates five Victories.

|| Three Nemean Triumphs, according to the Text.

ANTISTROPHE II.

Ye Poets, Speakers, *ever* laves
 Fair Honor's vale with fertil waves ;
 Such the full claim of Bassus' deathless Line !
 Their vessel boasts a freight divine,
 Freight for the social Bard supply'd ;
 Ne'er, ne'er to Virtue was his strain deny'd.
 * Callias on the sacred Course
 † Feels the rein's obedient force ;
 He of Pythia's field the grace
 Feels the rich lustre of his race.
 The Youth, Latona, to thy § Offspring dear,
 Thou, whose industrious hours the golden distaff rear.

EPODE II.

He from the Graces' hallow'd tongue
 Hears Castalia's honey'd Song,

And

* Callias was, according to the Text, the Kinsman of Alcimidas.

† His Victories in the *Boxing-match* at the Pythian Games are here alluded to, and the original phrase draws a Comparison between the reins, by which Horses are commanded in the Chariot-race, and the gauntlets binding the hands of Combatants in the *former* Game ; as the Heroe of the Cæstus owes his Victory to the last, the Charioteer is indebted for his to the first.

§ Apollo, and Diana.

And hails the *Concert* of Applause ;
 'Tis *His*, o'er Isthmia's fertil plain
 ‡ Firm BRIDGE of Earth, that braves the main,
 Whose Sons, as neighb'ring custom draws,
 At Neptune's shrine the victim slay.
 And see the verdant wreath display
 Its soft'ring foliage ! such, Alcides, spread
 Thy Temples, as thou trod'st the Mountain's silvan
 head !

STROPHE III.

Broad, tuneful Eloquence, the ways,
 That lead thee to the fane of praise,
 Which crowns th'illustrious Isle !
 Herald of Fame, with heav'n-taught grace
 Oft hast thou sung the dauntless race,
 Whom Virtue's parent-smile
 Mark'd for her own ; o'er Ocean, Earth,
 Their triumphs vindicate their birth.
 Ye Heroes of the War,
 The prostrate Memnon breathes no more ;
 Amid th'embattled thunder's roar
 Pelides' strength quick rushes from the Car.

F f

A N T I-

‡ This expression alludes to the Isthmian, the verses immediately closing the Epode refer to the Nemean Games.

ANTISTROPHE VI.

Fix'd by th' avenging Spear He lies !
 Light of Aurora's beam He dies !
 Such, from each ancient pen while Conquest glow'd,
 To Fame was worth's unerring road !
 Inspiring Bards, your Lyric skill
 I seize, my strains obedient to your will !
 While the surge with stormy pride
 Thunders on the vessel's side ;
 Scar'd at Death's *incircling* roll,
 Palsy'd despondence shakes the soul :
 Not thus the Poet, conscious of his theme,
 Welcomes a|| *doubled weight* on Glory's *boist'rous* stream.

EPODE III.

I come ! with Herald-voice I come !
 Virtue, thy wide-expanded bloom
 * Still blossoms on the stem divine
 Of Honor's tree ! ingenuous Boy,
 And Thou, † Compeer !—with wanton joy
 Fate, envious of a *matchless* Line

Forbad

|| The Load alluded to by Pindar is the praise of Alcidamas, added to the commendation of his Ancestors, the Bassidæ, *united* subjects of the present performance.

* This Heroe, and his predecessors above intimated had ('*we only fable from report*') gain'd twenty-five victories in the several Games, as if Conquest ran in the blood of our Warrior.

† Timidas is express'd in the Original.

Forbad you, 'mid Olympia's train
To pluck from Jove's furrounding Fane
The Chaplet! Thine, 'tis due, the Muses' meed!
Whose skill, whose vigor crown the more than Dol-
phin's speed!

F f 2

† This Ode like the fourth concludes with the applause of Milesias.

SEVENTH NEMEAN ODE.

ARGUMENT.

OUR Heroe, Son of Thearion, obtain'd the triumph, honor'd by this Ode, in the twenty-fourth Nemead, or celebration of the Nemean Games. The Poet's Exordium is an invocation to Lucina, as intending a peculiar compliment to his Heroe's birth; whose Country, and Father, with the transcendent virtues of his Ancestors, whom he imitates, and emulates, fill up the subject of applause. More elaborate commendations characterise Neoptolemus, or Pyrrhus, son of Achilles. In this Episode the famous Contest for the Shield of that Warrior is touched upon, and the decision invalidated, as unfavorable to Heroism, of which Hercules the most romantically conspicuous Votary is address'd with a petition, that Sogenes, and his Family may experience every happiness, which can spring from meritorious actions. It may not be omitted, that Sogenes had been pronounc'd victor in the Pentathlon, long before, (in the language of our Poet, Antistr. iv.) 'The Sun had darted its Meridian rays upon the limbs' of the Heroe.

NEMEAN ODE VII.

To SOGENES of Ægina,

A Young Conqueror in the five NEMEAN GAMES ;

THE PENTATHLON.

STROPHE I.

LUCINA, Child of Heav'n's all-pow'rful Queen,
Associate of the Fates, to solemn Cares
Who low'r the brow of Thought, Thou EVER seen
Nurse of each *infant* Joy, the parent shares !
Reft of thy smiles the genial Light
The calm vicissitude of Night
Can cheer no more, nor She the *sister*-Grace
Of Youth, whose limbs attractive charms display.
To all of Man thou point'ft the destin'd Race,
Fortune, the Yoke, that binds us in our way :

By

By Thee the* Warrior burns with virtuous pride,
The Muse † his triumph hails, and owns thee for
her guide.

ANTISTROPHE I.

Thy Son, § blest Isle, a Line of Glory warms,
Thine are the softer song, and sounding arms ;
§ Heroes, your consecrated Earth
Catches the beam of *recent* Worth !
To Him, who feels the genuine glow,
To him the stream of Melody shall flow ;
Toil ev'ry nerve may burst ; the deed divine
Stern midnight wraps, and yields but to the Nine.
Thou with the splendid Fillet bound,
|| Sweet Parent of the sacred Lay,
Gen'rous *Virtue's* labor'd round
Thro' the glass of Truth survey !

Each

* Sogenes in the Original, the son of Thearion.

† The Text intimates his Victories in the five Games, which are the subjects of the present Ode.

§§ Ægina, the native Country of our Heroe, and of the Æacidæ intimated immediately afterwards.

|| Mnemosyne Goddess of Memory, from which she derives her name ; and thence call'd Mother of the Muses, as inspiring, or rather recording, what they wrote.

Each anguish to requite, *thy* Champions claim
The Lyre, lov'd Echo of eternal Fame.

E P O D E I.

And You, ye Wife, with steady mind
Prophetic mark the *future* wind,
Nor rashly quit the shore !
For what the tinsel'd loads of Gain ?
Stretch'd with the poor, the wealthy train
Death swallows, but disdains their store.
Far better Theirs Mæonia's page,
Where, Ithaca, thy temper'd Sage
Braves ev'ry ill, or Wisdom's lore displays,
And fires the Poet's theme with never-fading praise.

S T R O P H E II.

'Mid Fiction's airy *Light* His magic art
Throws a rich *Shade* o'er the majestic Song ;
The Tide of wisdom bursts upon the heart
Thro' Fable's wild'ring channel pour'd along.
But thou, frail ill-discerning Man,
Perverting truth's severer plan,

With

With dazzled Eye shrink'ft from her genuine beam ;
 Or ne'er had HE resign'd the *prize of Arms*,
 Ne'er had the Falchion loos'd thy vital stream,
 Brave Suicide of Ire ; tho' Helen's charms
 Rous'd Thetis' son to Troy's devoted shore,
 On the swift vessel's wing the fav'ring Zephyrs bore

ANTISTROPHE II.

No Chief more daring ; lo ! the wave of Fate
 Dash'd on the little proud, and truly Great !
 The weak may dread, the bold defy
 Th'unerring stroke ; alike They dye.
 But He, who burns with Glory's flame,
 (A God inspires him with the breath of Fame)
 He shields us ev'n in Death : 'twas thus thy Boy,
 Pelides,† Delphos woo'd with victor-joy,
 And trod the wide-extended plain,
 Centre of Earth, till Pythia's soil
 Gave a tomb ;* th'assistant train
 Urge destruction's vengeful toil :

Scyros

† For a description of Delphos, similar to that which is exhibited in the Text see the foregoing notes on the sixth Pythian Ode.

* The Text intimates the other Troops engaged in the general Cause of Greece.

Scyros her warrior hails with parent-arms,
 † Thou too, Epirus, yield'ſt thy foſt'ring charms.

E P O D E II.

Short was his reign ! thy happier land
 Devolv'd to many a kindred hand
 The Sceptre's awful grace ;
 His rev'rence, Pythian Phœbus' Pow'r,
 He bids Religion's purer ſhow'r
 Deſcend from Troy's *extinguiſh'd* race.
 The firſt rich Fruits, luxuriant Mine,
 He brought, he ſpread at Glory's ſhrine :
 The victim-ſpoil awak'd the prieſtly ſtrife ;
 Unknown the ſpear that rob'd the Warrior of his life!

S T R O P H E III.

Oh ! deed of horror to the Delphian ſoul,
 That ſues the ſtranger to Devotion's ſeat !
 But Fate commands, who marks with dread control
 Her ſteps in blood !---Thy ſplendid Shrine's retreat,
 G g Bright

† The ſeveral migrations of Neoptolemus ſubſequent to the deſtruction of Troy may be eſteem'd confus'd in the Text ; to thoſe, who may not altogether reconcile the ſucceſſion of his ſeveral ſituations, may it be thought improper to remark, that he went to Scyros, next, after having been toſs'd about over the ſea, to Ephyra, a City of Epirus, and afterwards to Delphos, where he dy'd ? Delphos may be concluded to have been *firſt* expreſs'd in the Original, as the *firſt* place, wherein he perform'd

Bright God of Day, the murd'rous place
 To Him, the King of ancient Race
 Illustrious, deep within th'eternal Fane
 'Mid pomp of Heroes, and the slaughter'd Host
 He guides your rites, Ye *sacrificing Train*.
 † Few words suffice to Virtue's gen'rous boast ;
 No *legendary* Tales her deeds proclaim :
 Be mine with Sons of Jove to swell the trump of Fame,

ANTISTROPHE III.

Sons of Ægina——bold the theme divine
 Of Glory circling thro' a sacred Line !
 The Muse with *happier* toils possess'd
 Still courts the balmy sweets of rest,
 Ev'n Honey palls ! the choicest flow'r
 Satiates, tho' cull'd from Cytherea's bow'r :
 Various the lot of Man ; while Nature's force
 Points to each vent'rous soul a fav'rite course.
 Yet, Happiness, delusive Fair,
 In vain inamor'd of thy Charms

Mortals

performed deeds of Heroism, after the walls of Troy were level'd with the dust, or as being a favourite place of our Author.

† The Text expresses, 'Three words will be sufficient in an honest cause ;' which means only, that there is, in this history of the merits of Neoptolemus, and their consequential reward by Apollo, little occasion for enlarg'd discussion.

Mortals toil with anxious care ;
 Hast thou blest'd their longing arms ?
 Sire of a gen'rous son,* whose age's joy
 The Wreath, that crowns the triumph of thy Boy,

E P O D E III.

THEARION, hail thy purer mind,
 Where matchless Valor glows combin'd
 With Wisdom's steady worth !
 Say, while I dart the beam of praise,
 Shall scowling Envy blast the lays,
 That own no kindred birth ?
 Honor, thy tide shall EVER move
 Benignant to the Friend, I love ;
 Truth's solid rock from Error guards thy flood ;
 The Muse's best reward, an Haven to the Good.

S T R O P H E IV.

Nor † Thine the censure, from Epirus' foil
 Whose ardor braves Ionia's neighb'ring Main !

G g 2

I

* In the paraphrase to the Oxford Edition of Pindar, Sogenes is represented to have been born, when his father Thearion was aged : the Version has borrow'd that Opinion, tho' not express'd, or intimated in the text.

† The text expresses the Achæans, who are explained by the Paraphrase to the Oxford Pindar to have migrated into Epirus under their leader Neoptolemus. This people are desired by Pindar to forego any censure of the relation before made of that Heroe's violent death, (while King of Epirus) at the Altar of the Delphic Temple.

I too inspir'd with Friendship's social toil
 View with serener smile my * *kindred* train.
 Ye boist'rous waves of passion roll
 O'er *other* hearts, th'ingenuous soul
 Stills the rude tempest ; lo ! th'impending hour
 Wakes the fond scenes of joy !—yet, *Sages*, say,
 Who know a Pindar's heart, with guilty low'r
 Has stand'rous Falsehood blur'd my *venal* lay ?
 Wing'd by thy Virtues, kindling as it flies
 Praise, Iron-pointed Dart, pursues thee to the skies,

ANTISTROPHE IV.

Warrior of hospitable Worth, whose might
 Cool, unabated by the *various* fight
 Yields the full Conquest ; nor thy beam,
 O Phœbus, yet the *fervid* stream
 Pours on each nerve—the brawny arm
 Of Labor, urg'd by Glory, *still* must charm..
 Chief of the choral song be MINE to bear
 Thy triumphs, Warrior, thro' the fields of Air !
 Yes ! Heroes, 'tis your rightful claim ;
 Rich be the wreath, the Muses twine !
Thence

* The same paraphrase acquaints us with the meaning here intended by Pindar, which is, that the Thebans rivaling the hospitable dispositions of the inhabitants of *Ægina*, it could not be imagin'd, that He, a Theban, should be forward to offend any Citizen of *that place*.

Thence, o Gold, thy purer flame ;
 Softest sweets of Ivory shine : §
 Thence ev'ry flow'r array'd in vernal hue
 Cull'd from the depth of Ocean's sacred Dew.

E P O D E IV.

Be Jove the Theme ! fair Nemea's plain
 Demands the Song ; Ye tuneful Train,
 With milder raptures greet !
 Bid Poesy melodious spring ;
 It fits, that Heav'n's eternal King
 (His Throne, this lov'd retreat)
 Be prais'd, ador'd—the Tale divine
 (Fame ever lov'd Ægina's line !)
 ‡ Speaks in the Warrior Son the Thund'rer blest'd,
 Whose Love with thrilling Joys the Mother's arms
 possess'd.

S T R O P H E V.

Hail Æäcus ! my Country's honor'd Land
 Avows Thee Brother, Benefactor, Friend
 Of great Alcides ; social Comfort plan'd
 For mutual blifs will Man to Man commend :

They,

§ The original is bold, and expresses, that the Gold adhered to, was glued as it were into the Chaplet, or Crown, and inlaid with Ivory.

‡ Æacus, in the Text Son of Ægina by Jupiter.

They, who the Neighbor's task approve,
 Tenacious of unbounded love
 Feel more than mortal bliss—|| a God, a God
 Smiles on his wish, oh ! mark him for thy own,
 Illustrious Youth ! beneath thy victor Rod
 Oft has the Giant *bent* with hideous moan :
 He seeks Thee, seeks the Guardian in the Sire,
 While all the ‡ *kindred* flames *his* heav'n-born worth
 inspire.

ANTISTROPHE V.

Where'er HE turns, true as the rapid *wheel*
 Full from *its* centre whirls the Car, † his Zeal
 Pervades with unremitting force
 Thy inmost Temple's secret course.
 To Juno, and *th'imperial* Lord
 For Him, for His invoke the || blue-ey'd Maid ;
 For Him, Thou happier * Chief, thy vows afford ;
 For Thou, Thou ever hast to Man display'd
 Thy

|| Deus, ecce Deus ! *Virg.* I insert this to justify the *repetition*, for which the Original gives no Authority.

‡ In the Original the Ancestors of Sogenes, descendants from Æäcus, are intimated.

† Sogenes, Heroe of the Piece.

|| Minerva.

* Hercules.

Thy Shield to quell the crowd of Care,
 When low'ring Ills assail the soul.
 Firm-rib'd strength be HIS to share,
 Till he reach Life's destin'd Goal!
 Be his the course of solid Joys to run,
 And spread the seeds of Worth from Son to Son!

E P O D E V.

May Glory stamp their present Hour!
 And lavish still the *future* show'r,
 The show'r of deathless praise!
 Nor be thy Toil,† ingenuous Heart,
 With § *ceaseless* ardor to impart
 Ev'n Truth's severer Lays!
 While thus revolving numbers trace:
 The† Heroe of a *matchless* race,
 Weak is the Tide of Words; the Sage employs
 Such o'er each Truth avow'd; learn'd Trifler with
 his Boys!

† Here Pindar addresses himself.

§ The word *ατρώπεισι* in the text intimates a continued series of commendatory expressions.

† Neoptolemus.

EIGHTH NEMEAN ODE.

ARGUMENT.

THE Exordium of this piece is a Compliment to the beauties of a youthful form, from which, as from other intimations in the production it may be collected, that the triumph was obtain'd by Dinias in his prime of life. The birth of the venerable Æacus is here, as usually understood by the Mythologists, attributed to the interview between Jupiter, and the Nymph Ægina, and he is painted from his Virtues, which are largely describ'd, as an instance of human felicity. Cinyras Sovereign of Cyprus is likewise introduc'd, but his merits are not represented sufficient to divert the shafts of Envy. The leveling disposition of malice receives *other* sacrifices in the course of the Ode. Our Poet detests such pusillanimous opposition; the Muses, as he asserts at the conclusion of his performance, bestow, and they have bestow'd from earliest Ages on those exertions, which are the well-known source of every quality call'd Virtue by the Greeks, *those* Encomiums, the *consistency* of which fans the spirit of malevolence.

N E M E A N O D E V I I I .

INSCRIBED TO

D I N I A S *of* Ægina,

Conqueror in the Foot-race of the STADIUM.*

S T R O P H E I

O H ! Youth, soft Idol of each heav'n-born grace,
Thou Herald of th'ambrosial Loves,
Boon of Cythera's Queen, the virgin-face,
Her Eye the throne thou woo'ft, thy influence
proves !

The Sceptre thine ; with aspect bland
Thou walk'ft with Nature hand in hand ;

H h

Or

* Some Stone-work of the Panathæan Stadium, (says an elaborate and accurate Antiquarian, judiciously appointed to a Tour through Greece by a Society of letter'd enquiry) still remains at the two extremities by the Ilyffus. The Area, which produces Grain, measures
fix

Or bound thro' life to scenes they hate
 Thy Votaries mourn the frown of fate.
 Yet HE the vernal hour employs
 In all the luxury of Joys,
 Who ne'er with *wayward* guilt thy source of bliss
 destroys.

A N T I-

six hundred thirty English Feet in length. On the left hand, near the top, is a subterraneous passage through the Mountain, once under the seats. This was a private way, by which the President of the Games, the Magistrates, and Priests enter'd to take their places, after the spectators were met ; and by which, it is suppos'd, those, who contended, and were unsuccessful, made their retreat. Such avenues are said to have been not uncommon in the Stadium of Greece. The same Writer in a former Chapter favors us with a *new* representation of the Ilyssus, on the genuine situation of which we may more reasonably depend, as experienc'd by ocular demonstration. ' The Poets, who celebrate the (River) Ilyssus, as a stream, laving the fields, cool, and lucid, have both conceiv'd, and convey'd a false Idea of this renown'd *water-course*. They may bestow a willow fringe on its naked banks, amber waves on the muddy Mæander, and hanging woods on the bare steep of Delphi, if they please ; but the foundation in Nature will be wanting.' The Author proceeds ' Going on by the bed of the Ilyssus, as before, towards the town, you come to a ruinous bridge of three Arches, the stones massive, and without Cement. A piece of ordinary wall, standing on a full stream, may justly plead, that the same liberties have been indulg'd to the painter, as to the Poet.' *Dr. Chandler's Travels in Greece.*

These observations are truly ingenious ; it may however be remarked, that the Ilyssus, at the period when Athens subsisted in full glory, was most probably, and indeed it may be so collected from the dialogue of Plato, afterwards quoted in Dr. Chandler's work, complete
 in

A N T I S T R O P H E I.

Such were the guardian-pow'rs, who led
Their Jove to his Ægina's bed ;

'Tis

in beauty, as a river; its banks verdant, and adorn'd with flow'rs, and the furrounding scenery improv'd by plantations, and buildings, in which Art contended agreeably to ideas of attic delicacy and grandeur, for a superiority over Nature. The *Poetic Philosopher* of the Greeks would not, it may be presum'd, have plac'd *Socrates*, and *Phædrus* on the banks of the Ilyffus, desirous to wet their feet in that River, 'the water of which was so bad' (according to our Author) 'that the cattle would scarcely drink it,' and extolling with raptures 'the lofty Plane-tree, under whose branches they sat, the thicket of *Agnus Castus*, high, and shady, in full flow'r and fragrance, the cool, delicious fountain running near, the grateful, and sweet air, the summer Chorus of Locusts, and the elegance of verdure, prepar'd, as it were, to meet the reclining head, when no such scenes were to be found; but where, and what is the spot, once Mistress of the finer Arts, and Nurse of every Virtue? Athens is no more what she was, and the beauties of her rural pictures are chang'd into 'the bare steep † of *Delphi*,' the *Genius* overlooking the horrors of uncultivated Nature. While the Poet delineates his luxuriant description from ancient Athens, without the slightest view of its more modern degeneracy, he cannot be said to deviate from truth; the same may be concluded of the *French* painter, who, if he intended to pourtray modern Athens, certainly wandered from faithful representation, but may not be presumed inconsistent, if his draught was design'd for Athens in its more perfect state of

|| Plato.

† 'Woods, that wave o'er Delphi's steep' is the description of a *late* Poet, equally informed of the *modern* as of the *ancient* condition of Athens, and its neighbouring scenery.

'Tis Venus smiles ! they flap their wing,
 For lo ! the * *Sire of Heroes* spring !
 † The sacred Isle, his sov'reign-Care,
 Voice of the Council, Arm of War.
 They see, they love him, and obey,
Each warrior-host ! the Father's sway
 Their filial rev'rence seeks, to lead them in their
 way !

E P O D E I.

Stern Rulers of th'Athenian soul,
 Ye hail the *Monarch's* sage control ;
 And ‖ Ye, whose Iron-rod
 The subject Spartan awes---*thy* feet
 Prostrate with suppliant kifs I greet,
 And hail the *Man*, the *Sov'reign*, and the *God* !
 On Those, whose virtues grace thy fav'rite isle,
 Deign *on thy sons* th'auspicious smile !
 For These I twine the wreath, with softer note
 For these the Lyric strains in Æther float,

For

of Civilization. Thucydides in his fourth Book of the Peloponnesian war asserts the Stadium to have been at the period, the affairs of which he delineates, a standard measurement throughout Greece ; he fixes *Ten* Stadia to a mile.

* Æacus, whose birth is here repeated from the foregoing Ode.

† Island of Ægina, the same as CEnona in the text.

‖ The Spartans descended from Pelops.

* For *Him*, on Nemea's ‡ *doubled Course*,
 Urg'd by the Sire's inspiring force,
 Who wrests the meed of Fame, the arm of Toil
 Expands the *flow'r* of bliss, that blooms on *Virtue's*
 foil.

STROPHE II.

Such was thy fate in Cyprus' Sea-girt land,
 Thou || Monarch! thine the *treasure's* blaze!
 Be mine, on swift yet firmer foot to stand,
 Still panting, ere I breathe the voice of praise!
 Yes! while he joys in Virtue's theme,
 Thou swell'st the Poet's various stream!
 But he, whose bolder strains explore
 The toils of Worth, unsung before,
 (His sounds immers'd in *Envy's* flood)
 Feels but the lot, which waits the Good:
She ne'er her horrors pour'd on Sin's congenial
 brood.

ANTI-

*† Diniás, who twice measur'd the Course in a Race on the Nemean plain, and his father Megás are expressed in the Text.

|| Cinyras, King of Cyprus, of whom an unaccountable Tale seemingly fabricated in a less ancient period has been retail'd by Ovid in his *Metamorphoses*, the origin whereof may have arisen from the Idea, that a profusion of prosperity creates the vilest degeneracy of Morals.

ANTISTROPHE II.

Fell Envy, thine the ruthless dart,
 Which pierc'd the* Grecian's dauntless heart!
 No pow'rs the Warrior tongue display'd;
 Oblivion wraps him in her shade.
 Full many a Lye the Prize retain'd,
 Which *Fraud* for *her* Ulysses gain'd;
 The Hosts, oh! Eloquence, defend
 Thy sacred Cause; while VALOR's friend
 Laments the *wrested-shield*, laments HER Heroe's end.

ÉPODE II.

Ye rival-Chiefs, with varying force
 Urg'd on the Foe, your victor course
 Has op'd the streaming wound!
 How oft your Host-protecting spear
 From subject ranks has banish'd fear,
 † Where writh'd the Corse yet panting on the
 ground;

Still

* Ajax, Son of Telamon in the Original, whose history, with respect to the event recorded, is plac'd in a light, not usually receiv'd. From this account the least to be gather'd is, that Party even at this very ancient Æra, as it has been since, and will ever be the case, govern'd the decision of this famous Contest for the Shield of Achilles treated in a foregoing Ode, and which therefore may be concluded to be a subject, whatever his motives, which engaged peculiarly the attention of Pindar.

† Achilles, represented by Pindar to have been newly slain by Paris.

Still adding, as ye mow destruction's way,
 New terrors to the murd'rous day.
 Yet soft-tongued Eloquence, thou nurse of Art,
 Thou sweeter poison to th'unguarded heart,
 Calm source of mischief, and disgrace,
 Hatred pursues thy guilty trace !
 Thou Cloud, still frowning o'er the rays of fame,
 Yet giv'st ignoble souls to feel th'expanded flame.

S T R O P H E I I I .

Not such the Manners, which adorn the man !
 With these I wage th'eternal strife.
 Father of Heav'n, on Reason's humbler plan
 Be mine to tread the peaceful walk of life !
 My Children, hanging o'er my *tomb*,
 Know, that *within* the Virtues bloom !
 Some pant for Wealth ; a bolder train
 Springs on Ambition's boundless plain.
 Be mine (my friend, each friend of worth)
 To sink into the dust of earth,
 Praising, where praise is due ; thy scourge, *degen'rate*
 Birth !

A N T I -

ANTISTROPHE III.

The fruit of Virtue EVER grew
 Cheer'd, like the Tree, with fof't ring dew,
 Tow'ring perfection's height ; the Wife,
 The Juft exalt her to the fkyes.
 When Friendfhip fpeaks, her various phrafe
 Still courts the toil of Virtue's praife ;
 Oh ! that the Mufe's fond delight
 Once more could give * *thee* to the fight !
 But ah ! thy *purser* foul is plung'd in endless night !

EPODE III.

Wifh thy return ?---the thought were vain !
 Fond Hope, frail phantom of the brain,
 Thy fmiles are but deceit !
 Yet fhall † thy own, and Honor's race,
 Thy Country on a folid Bafe
 The Building rear, and hail the Mufes' feat !

For

* The name of Megas is here inferted in the Text ; this Megas, according to the paraphrafe of the Oxford Pindar, was a Countryman of Dinias, and gain'd a Triumph in a fimilar race with that, in which our Heroe exerted himfelf, and at the fame period.

† This addrefs is continued to Megas.

For Yours the far-fam'd Triumph of the Courfe,
Yours the strong Foot's tenacious force !

Nor less the Poet's boast ! the gen'rous Muse
Still, where the Warrior toils her strain renews,
High 'mid the rolls of ancient Fame.

The *Wreath*, the *Song* his deathless claim ;
Guides of his Soul, and Rulers of th' Alarms,
Ere vengeance wak'd on Thebes Adraftus' conqu'ring
Arms.

NINTH NEMEAN ODE.

ARGUMENT.

THIS Ode composed in Stanzas of *twelve lines* celebrates the Victory of Chromius, native of the City of Ætna, before nam'd Catanea; a City, which has been a principal conveyance of legendary Anecdotes. The origin of the Pythian Games is however with an air of more genuine History deduc'd from Adrastus, King of Argos, whose conduct in a point of nicety is vindicated from the crisis, in which he was involv'd. The event alluded to is followed by a War between the Thebans, and Carthaginians, in which the former are boasted by our Poet to have obtain'd a complete triumph in the extirpation of the latter. The several Virtues of Chromius are expanded, and towards the close of the production he is distinguish'd by more immediate commendation of a quality, not the constant property of Heroism. It may appear whimsical to name the Virtue of Modesty—indeed general Equanimity is rather intended. From this Virtue the Heroe never deviated even after repeated Victories in this, and other Games of Grecian Institution. Prosperity is more difficult to be borne than Adversity.

The Greek Word *δωδεκάς*, though in form varying from the more usual plan of Pindar's compositions, evidently distinguishes the present piece, which comprizes parts, attended by Voices, though it would be too bold to assert, at this later period, which parts received that ornament. Critics have not hesitated to point out the several portions which exercised the Chorus, when the course of the composition ran in Strophe, Antistrophe, and Epode. But they carry little conviction; and conjecture seems in this, as in many other discussions relative to Pindar, to have indulged too luxuriant a spirit.

NEMEAN ODE IX.

ADDRESS'D TO

CHROMIUS, *of* Ætna,

On his Triumph in the CHARIOT-RACE.

STANZA I.

QUIT, ye lov'd Nine, your * fav'rite land !
Here wake the Song, ye festal band,
'Tis Phœbus' self inspires !
Here Ætna spreads her new-born charms,
Still fost'ring in her social arms
The Stranger's full desires.

L i 2

A.

* Sicyonia, where the Pythian Games were celebrated : the Muses are invok'd to quit this region, and preside over the City Ætna, then newly built, the latter being the *native* situation of Chromius.

A ready Conquest to the Poor
 My Chromius opes his genial door,
 Ye Strains, in sweeter transports roll
 Sweet Echo to the gen'rous soul!
 Lo! the Steed-triumphant Car
 Feels its Lord! His voice from far
 Heralds the Hymn of praise—and Yours the Tide
 † Ye kindred Pow'rs, whose smiles o'er Pythia's toil
 preside!

STANZA II.

Yes! ye forbid, Ye Sons of Earth,
 Th'illustrious Deed of genuine worth
 To mourn Oblivion's Tomb!
 Nor vain the boast! oh! Muse divine
 Expanded by the *vernal* line
 The flow'rs of Virtue bloom.
 The shrill Pipe's Note melodious bring,
 And bid the Lyre's resounding string

Vibrate

† The Original specifies the Mother, and her two Children; the first of whom is Latona, the *two* last Apollo, and Diana. Thus sings *bea-*
then Mythology! Some Critics, in preference to the *celestial Huntress*,
 have introduc'd Mercury; but he descended not from Latona, his Mo-
 ther's name was Maia. The Change is at best an unnecessary refine-
 ment.

Vibrate to Chromius' matchless force ;
 The laurel'd head of Glory's course.
 Flow, Afopus!--Pythia's Game
 Sacred still to Phœbus' name
 Avows Adrastus' smile—my conscious Lays
 Adorn the Monarch's fame with richest wreaths of
 praise.

S T A N Z A III.

Grace of the Sceptre which he sway'd
 Himself the *festal* rites display'd,
 And man'd the Champion's soul !
 With beauty deck'd his native Soil,
 Inspir'd the Courser's gen'rous Toil,
 The Car's contending roll.
 Yet His to fly the whelming *rage*,
 Thro' Fraud's thick cloud, *thou trait'rous sage,
 Too sure to burst—Sedition's BAND,
 To you resign'd his Argos' Land!
 Hence!—no more, ye baffled Train,
 Smiles for You the much-lov'd Reign
 By rebel-power oppress'd ! Adrastus' *Life*
 Gave Others still to live, and clos'd the scene of strife.

S T A N Z A.

* Amphiaraus.

S T A N Z A IV.

Thee * Queen of soul-subduing charms,
 To bless *a Son* with nuptial Arms,
 Fair seal of Peace they gave !
 Now stalk the Heroe-race, the boast
 Of the firm, † *yellow-tressed* Host,
 Who dar'd their Country save.
 Of old They led, in warlike state,
 Their squadrons to the sev'nfold Gate,
 Thy Guardian, Thebes ; their dauntless might
 Heeds not the Bird's ill-omen'd flight ;
 Vainly, Jove, thy Arm of Force
 Swells the Thunder's *adverse* Course,
 To check their madden'd rage ! 'tis Theirs to roam,
 And tempt the stroke of Fate, nor wish the Joys of
 Home.

S T A N Z A V.

Mark ! while the din of Battle roars
 They rise, they quit their fav'rite shores !
 To War, to Death they spring !
 The Foot wide flash their brazen Arms,
 The Horse equip'd to loud alarms
 A Storm promiscuous wing,

Ismenus'

* Eriphyle in the text was Sister to the Sons of Iolaüs, and is there represented to have confirm'd a treaty with *Amphiaraus* by that cement of *political friendship*, a Marriage with *his Son*.

† Epithet attributed to the Danaï, or Argives.

* Ismenus' banks, the fatal bourn
 To vanquish'd pride, *their* slaughter mourn !
 Their Ashes with a softer glare
 Enrich the *whiten'd* dusk of Air !
 The sev'nth bold Heroe's youthful fire
 Sinks in the flames of Glory's Pyre.

† Treason's Child in front appear'd,
 See ! the Arm of Vengeance rear'd !
 Earth, to receive him, opes her ample breast :
 Wrap'd with his foaming steeds he sinks to endless rest.

S T A N Z A VI.

'Twas Pity's stroke !—the victor-foe
 Nor yet had dealt th'avenging blow,
 Dishonor's ‡ *flying* wound ;
 When Heav'n-commanded Terrors fail,
 Hearts strung with ribs of Valor fail ;
 Tho' late as Gods renown'd,

Or

* Ismenus was a River of Thebes, on the banks of which, the battle in the Text is represented to have been fought.

† Amphiaras is with judgement, no less than from national prejudice, described by our Poet as a peculiar sacrifice to the wrath of Jupiter, who appears in a becoming character, by the due punishment of a wretch, laboring to satisfy, as is usual in all ages, an unbounded Ambition, with whatever sufferings he loads his fellow Citizens.

‡ The Text asserts, that Amphiaras was swallowed up by the Earth, in the instant of his *flight* from Periclymenus, an Heroe in the Theban

Or Sons of Gods ;—eternal Sire,
 My Soul with other thoughts inspire !
Grac'd with Phœnicia's boundless might
 Be mine to spurn the *ranks* of Fight !
 Hence, thy rude, ungen'rous strife,
 Spear, that drink'ft the stream of Life !
 Be § Theirs, who ever lov'd thy sacred Laws,
 The happier lot of Earth ! oh ! smile on Virtue's
 cause,

S T A N Z A VII.

Father of Heav'n !—the *People's* Zeal
 Claims the *high* Cares of public weal,
 Oh ! yield the sacred Due !
 They too indulge the Courser's flight,
 And theirs Possessions' sacred right,
 Who Glory's paths pursue.
 Nor Fancy guides the Song—to Fame
 My Chromius soars with *modest* claim ;
 And scorning to be Great by stealth
 Ne'er grovels in the mire of Wealth.
 Thou who bear'ft his mighty shield,
 Wooe the crowd, that stalks the field !

Hark !

Theban Army, who would otherwise have level'd him 'vix decoro
 vulnere.'

§ The Citizens of Ætna are the subjects of the Poet's pray'r.

Hark ! Ocean groans beneath his Fleet---away !
 And trace each perilous scene, that marks the bloody
 Day !

S T A N Z A VIII.

Hail ! modest Worth, whose smile inspires
 The Heroe's soul, and fans his fires,
 Thy unextinguish'd glow
 Burns, till the *sword* of *Fate* he wrest
 Aim'd at his Country's honor'd breast,
 And sheaths it in the Foe.
 With Wisdom's head, and Valor's hand
 Amid the storm, that shakes the land
 Hard is the task on hostile might
 At will the thunder of the fight
 Full to roll ! THY brighter beam,
 Fast by Troy's embattled stream,
 Thus, HECTOR, shone ; the plenteous tide of Blood
 Adown the Mountain steeps, that wrap * Helorus'
 flood,

S T A N Z A IX.

Thus Chromius pour'd ; the pass of fame,
 Which sinks Phœnicia's vengeful flame,
 In bloom of earlier Youth

K k

He

* A River of Sicily running under the Promontory of Pachynus.

He fought, he gain'd ; in manhood's prime
 He grac'd the rolls of ancient time ;
 Thy voice, ingenuous Truth,
 Proclaims the Chief of Glory's foil
 Clouded with dust ; his conqu'ring toil
 Echo'd by Ocean's circling wave ;
 From Life's first morn the Good, the Brave,
 JUSTICE, VALOR, claims the Meed
 Due to Worth's unfully'd Deed :
 His Ev'ning-hour with placid comforts flow !
 Cheer'd with each blisful scene, the sons of Earth
 can know !

STANZA X.

HONOR, thou seat in Chromius' heart,
 Whose smiles the joys of WEALTH impart,
 THYSELF the fav'rite prize !
 Where'er YOUR charms in union meet,
 The Goal of Happiness we greet ;
 There fix our wand'ring eyes,
 And close the cares of life. Yet, Ease,
 'Tis thine with social mirth to please !
 To *Conquest's* new-blown wreath belong
 The votive Lyre, the sacred Song.

Hark !

Hark ! the boundless transports roll
 O'er the Warrior's festal bowl !
 Oh ! crown the ruddy sweets, ye choral train,
 For Yours the herald-voice, that pours th'applauding
 strain !

S T A N Z A XI.

Deep in the Goblet's silver Round
 Thou, Offspring of the Vine, abound
 With spirit-stirring Joys !
 Rich *Goblet*, foaming from the Course,
 Which hails my Chromius' victor-force,
 And ev'ry thought employs,
Boon of his gen'rous Steeds ! * the *Crown*.
 From Sicyon's land to fair renown
 Its added lustre yields ; his Race
 Of Glory from each fav'ring Grace
 Claims the smile ; eternal Jove,
 Thine to feel a Chromius' love !
 Unrival'd Heroe, thou *their* loftier Game,
 The *Muses* hurl the dart, for Virtue is their aim.

K k 2

* The Version has in this place hazarded an enlargement of the Original. The Crown alludes to the Pythian Games introduc'd by Adraftus, from Sicyonia, into Ætna ; the Victor in these Games, besides the Phialæ, or Cups, received the honor of a Crown as a farther reward of merit.

TENTH NEMEAN ODE.

ARGUMENT.

THE present Composition is enrich'd by a variety of historical records more immediately connected with the Heroe of the Piece, Thiaëus, a limb of the genealogical Tree. His Triumph was decreed upon a Contest, which celebrated a sacrifice to Juno, instituted at Argos. Our Poet describes several additional honors, obtain'd by Thiaëus, subjoining a direct application to Jupiter, on the subject of the Olympic Games. It may thence be concluded that he propos'd to offer himself Candidate upon the earliest occasion; and his *presum'd* Conquest would complete the Picture of virtuous pre-eminence. The Fable of Castor and Pollux, containing the legendary *interchange* of the latter with the former from a principle of fraternal affection, closes the heroic scene. Heathen tales, however trifling in appearance, rarely fail to inculcate moral reflections: We, who are so happy to profess undisturb'd the purer doctrines of christianity, may be forward to excuse many tenets of Error and Absurdity, to admire a Picture, delineated in Colors of *brotherly* affection.

NEMEAN ODE X.

ADDRESS'D TO

THIÆUS, Son of *Ulias*,

And WRESTLER of *Argos*.

STROPHE I.

WHERE Danaus' arm the sceptre fway'd,
Ye Graces, be the theme display'd,
The theme of sacred praise !
Argos, where * many a Daughter greets
Each Charm, that crowns the fav'rite seats,
Which Juno deigns to raise

To

* The Text extravagantly attributes fifty Daughters to Danaüs.
'Three Hundred!' exclaims a rational preacher (admir'd more justly for his sensibility, than *even* for his humor) on the subject of Solomon's concubines,

To Glory, Claim of worth ; thine, Argos, thine
 With Virtue's myriad beam to shine,
 Queen of heroic deeds ! see Perseus spread
 Fell ruin from the Gorgon's head !
 And mark the * Sage, whose patriot zeal
 The City rear'd, and watch'd the public weal !
 But chief the faithful bride, whose bloodless sword
 Sleeps in the sheath, nor stains her unsuspecting Lord.

A N T I S T R O P H E I.

Thence with carulean eye serene
 Fair wisdom's golden-tressed Queen
 Gave the dear Warrior to the realms of light !
 Pierc'd by the flaming darts of Jove
He sinks, who claims celestial love,
 The † *Prophet* drops to everlasting night,
 Who rul'd the *Cloud of Arms* ! Earth's open'd womb
 Closing yields the Chief a tomb.
 Hail sacred *soil*, whose happier plain
 Is Love's, is Beauty's smiling reign !

There,

cubines, 'merciful God !' Similar powers flattering to humanity were assign'd to Priam. These exceedings of Nature may have been deduc'd from the ancient History of Solomon's Idolatry to the softer Sex. Fifty was a number consecrated by earlier veneration, and gave birth to unwarrantable absurdities.

* Epaphus appears in the original, and is recorded to have built the Capital of Egypt Memphis, and several other Cities.

† Amphiaras in the Text, son of Dicleus, celebrated in the preceding Ode.

There, * *Wife*, the God confess ! of old
 He there display'd the show'rs of Gold,
 And crown'd thy deathless fame ! † each PRINCELY
 shoot
 Expands a *mental* bloom, and Justice is the fruit.

E P O D E I.

And this the Land, whose loud alarms
 Nurs'd the ‡ Heroe's soul to Arms !
 Fav'rite of Fortune's smiling hour
 Whose triumphs boast the kindred Pow'r ;
 When ||prostrate Warriors bite the field,
 And proudly rear the brazen shield.

Now

* Alcmena, and Danæ, in the Original were natives of Argos.

† The father of Adraftus (Talaus) and Lynceus Husband of Hypermnestra, and Son of Egyptus, are represented by Pindar as descendants of Jupiter (seemingly from his interview with the fair Argives before nam'd) who is poetically said to have instructed them to sway the sceptre of their kingdoms on the principles of equity and justice.

‡ Amphitryon ; properly enough describ'd, as ally'd to Jupiter, because the latter (like a God of Fashion) connected himself with the wife of the former. Schmidius places this Amour earlier than the marriage of Amphitryon with Alcmena, who was given away by the Offender himself, and Amphitryon became a favorite of the latter : it must be confess'd that debauchery is not an uncommon road to preferment.

|| The Teleboæ are expressed by Pindar.

Now woos the God a milder scene,
 Assumes the Husband's face, and mien,
 And rev'ling in a *guilty* Joy
 Imprints thy form, immortal Boy :
 Then gives the beauties of the matchless Bride
 Wrap'd in Olympus' bow'rs, to * grace a Mother's
 side.

S T R O P H E II.

Oh ! for a voice, whose piercing sound
 May rush to Earth's extremer bound,
 Ye gen'rous, good, and great !
 Wing'd by the Joys, (Ye spotless train,
 Firm Votaries of Argos' fane)
 That smile on Virtue's state !
 What tho', luxuriant Praise, thy music greets
 The thrilling Soul with honey'd sweets ;
 Yet, Goddess, snatch the rich-resounding Lyre !
 Thy strain the Wrestler's deeds inspire ;

And

* Hebe Wife of Hercules was daughter of Juno in the heathen table of Affinity. Τελεία, the Epithet apply'd to the latter, is whimsically enlarged in the Metaphrase of the Oxford Pindar by an allusion to her *completion* of Marriages. It may reasonably be limited to its more genuine acceptation of perfection, in this place intimating the perfection of Beauty, and refers to Hebe, not to her mother Juno, Ἡβη Τελεία.

And hark the brazen roar of arms,
 That wakes the panting Myriads to alarms !
 Smoke clouds the shrine ; while beams the *festal*
 prize,
 Which twice the * Heroe knew ; Oblivion from his
 eyes.

ANTISTROPHE II.

Veils the past scenes of strife——nor cease
 His triumphs here ; the realms of Greece
 Chief of her Sons the matchless Youth proclaim !
 See Isthmia points his fair renown !
 See Nemea yields the willing crown !
 The tuneful Muses consecrate his Fame.
 Where Corinth's arms the circling wave embrace,
 Thrice the wreath's eternal grace
 Decks his lov'd brow ; the verdant shade
 In plains, where good Adraftus sway'd
 Thrice sheds its bloom ; with silent care
 He checks the meditated pray'r ;
 To † THEE, whose thoughts each high event can
 trace,
 His Soul nor rashly fues for thy celestial Grace.

L 1

E P O D E

* Thyæus, Son of Ulias in the Text, the Heroe of this piece.

† This Address, well conceived to display the modest virtue of the
 Heroe, is apply'd to Jupiter.

E P O D E II.

And well thou know'st his dauntless might !
 Bending from thy throne of Light
 Oft hast thou seen his Warrior eyes
 On Glory's *summit* wooe the prize ;
 He wooes, he snatches---Pisa's toils
 Her new Alcides crown with spoils.
 Hark ! the sweet notes of conscious praise,
 ‡ Which Athens' Sons to virtue raise ! † Panathenea.
 Twice in Minerva's *festal* clime
 § He grac'd the various rolls of Time ;
 Soft in the figur'd vase with victor-hand
 * The Olive's fruit he bore to Argos' || sacred land.

S T R O P H E III.

Thiæus, thou with worth divine
 Fill'st a long, rich maternal line,
 In Honor's deathless course !

The

§ The Text intimates that these separate Victories were gain'd at two distinct and distant periods.

* The Original expresses these Vessels to have been compos'd of Earth, burnt in the fire, a particularity which would have but little figured in an English Version.

|| Sacred to Juno, to whom a temple was *there* erected.

§ The Sisters smile with fostering grace ;
 § Th'unconquer'd Chiefs of godlike race
 Avow thy rival force !
 Would, that a Pindar's happier strain might boast
 His theme, a gen'rous, *kindred* Host !
 The Muse each beam of Glory * should display,
 Fair Argos, to the face of Day !
 Bewilder'd by th'enthusiast dream
 Ev'n now, ‡ oh ! Steed-delighting land, the stream
 Of Numbers flows for Thee ! from Corinth's plain.
 Thy various Victors rise o'er || Nemea's subject train.

ANTISTROPHE III.

From Pythian toils their liberal soul
 Exhausts the silver-circled bowl ;

L 1 2

And

§§ The Graces are exhibited in the Text, as patrons of Thiaëus, probably from his distinguish'd eminence in the polish'd virtues ; the Tyndaridæ (Castor, and Pollux) may be presum'd to have been introduc'd, as examples of very ancient Heroism.

* Thrasyclus and Antias are particularly mentioned by Pindar, as related to Thiaëus.

‡ The City Prætus is intimated in the Text.

|| The original specifies four Victories, obtain'd by the Citizens of Prætus, in the Nemean Games, with which place Thiaëus was not improbably connected.

And thou, Pellene, § thou much-honor'd earth,
 Weav'ft the gay texture's finer thread,
 Free o'er the Champion's frame to spread
 Free, as his *genuine* soul of patriot worth.
 'Tis frenzy to recount his Virtues' store!
 —Boundless sands of Glory's shore.
 Proud of her Sons' all-conqu'ring might
 * Arcadia's Cities point the fight!
 Achæa, from thy Mountain-tow'rs
 Each region swells the votive show'rs
 Of recompence divine; the *Arm's* rough force
 In Jove's Lyceüm joins the *Foot's* unrival'd Course.

E P O D E III.

Twin-warriors, sprung from mighty Jove,
 Patterns of fraternal Love!
 I see! your rival footsteps roam
 The †Grandfire's hospitable dome!

Yours

§ Pellene, according to the Scholiast, furnish'd coarse Cloths for vestments; these may seem to have been more finely woven to adorn the Conquerors in the Grecian Games.

* The Text specifies Clitor and Tegea, Cities of Arcadia.

† Pamphanes in the Original call'd by the Scholiast *ancestor* of Thiaëus on the Mother's side is in the Version plac'd as *Grandfather* to our Heroe.

Yours was the Conquest's ample reign,
 Pride of the stern Athletic train !
 In Sparta's wide-extended field
 The various arms of Fate ye wield ;
 And Fortune's smiles to Virtue guide ;
 The ‡ Gods embattled by your side ;
 Firm friends of Justice from the Morn of Youth,
 Pure as the Host of Heav'n, Ye court the paths of
 Truth.

S T R O P H E IV.

Wrap'd with the fond § paternal pow'r
 The tranſient Day's ſerener hour
 With deathleſs Glory's ſpread;
 Oh ! *Brother, Friend*, with vary'd doom
 Deep in the Vale's impervious gloom
 Thou join'ſt the ghafly dead !
 Congenial Stars, ſo wills o'erruling Fate,
 Ye ſet, ye riſe, in *kindred* ſtate !
 Oh ! *Brother, Friend* ! who quit'ſt the ſacred ſeats,*
 Where Rapture pours eternal ſweets !
 When Caſtor felt the hoſtil blow,
 With Him to wander in the ſhades below :

Crush'd

‡ Mercury, and Hercules in the Text.

§ Jupiter, the fabled Sire of Caſtor and Pollux.

* The Mountain of Taygetus in the Text.

Crush'd by the brazen spear he falls, he dies !
While Idas' *faithless* rage pursues the ravish'd prize.

ANTISTROPHE IV.

Far from the Mountain's pathless hight
Lynceus, whose Eye's unbounded sight
Beyond the ken of mortal could pervade,
Flash'd on the * Chief his visual ray,
While at his ease reclin'd he lay
Beneath the Monarch Oak's extended shade.
The † kindred Foes with panting breath
Fly to deal the work of Death ;
The Stroke is giv'n——your vital flood
Soon must repay the guilt of Blood ;

Vengeance

* Castor is represented by Pindar to have been sitting in the trunk of an Oak ; the version has hazarded an alteration, which some accurate Critics may conclude not to ascertain so fully the ocular penetration, in which Lynceus excell'd. They may however be pleas'd to reflect, that this quality is *fabulously* attributed to Lynceus. It is remarkable, that the Scholia seem to have been *blinded* in their comment on this plain passage proportionably to the extreme clearness of the Heroe's sight, laboring to elucidate it by a minute detail of History, for which no authority is deducible from the original.

† Lynceus and Idas were the Antagonists of Castor and Pollux ; the last of whom may not be imagin'd to have been on this occasion with his brother.

Vengeance pursues ; 'tis Jove's command—
 Quick Vengeance from a Brother's hand !
 The Son of Leda frowns, he seals your doom !
 ‡ And sends the filial Corse to join a Father's Tomb.

E P O D E IV.

Strength wings the Battle's impious storm ;
 § *God of Hell*, thy statued form
 They seize, they hurl the polish'd stone,
 And boast the *second prize* their own ;

Secure

brother. Castor is assassinated in a trice, and Pollux is represented in the text suddenly to have appear'd, and assail'd the murderers after the fact had been committed. The heroic butchers seem designedly to have attack'd a person who had no one to assist him ; having retir'd to a solitary place for security in his repose.

‡ The original says that Idas and Lynceus stood against Pollux at the tomb of his father Aphareus.

§ *αγαλμα* in the original expresses any ornament particularly of a sacred nature ; and must here refer to one plac'd upon, or at the side of the Tomb of Aphareus. It might have been a figure of Pluto of which these Adventurers broke off a large piece, for the text mentions a stone of considerable size, and exquisite workmanship. But poetically construed, as these personages possess'd uncommon strength, it may not be too forc'd to pronounce it the whole Statue, devoted to Pluto, for the more favorable reception of the Manes of Aphareus in Aïdes.

Secure *he* stands—redoubled ire
 Fills all his soul with Glory's fire.
 His steady arm, unerring guide,
 Deep in the Warrior's throbbing side
 Plung'd the swift Jav'lin's point, and Jove
 Fierce from his Ida's throne above
 Whirls the writh'd glare of Lightning ; wrapt in
 flame
 Fall the devoted Chiefs, whose boundless thirst of
 Fame

STROPHE V.

Superior might defy'd ! thy thought,
 Fond Brother, now impatient fought
 The *Heroe's prostrate force !
 Nor yet the iron hand of Death
 Had clos'd his eyes ! the last, last breath
 Slow pants to quit the Corse.
 Warm flows the social tear, and heave the sighs ;
 His Anguish pierces to the skies :
 ' Say ! heav'nly Father, when will mercy close
 ' The scene of agonizing woes ?

' Thou

N E M E A N O D E X.

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- ‘ Thou can’st the healing balm supply :
- ‘ Be mine, with *Him* who liv’d, with *Him* to dye.
- ‘ How droop’st thou, Glory, not a Friend to share !
- ‘ How few the Sons of Earth, who feel another’s
- ‘ care,

A N T I S T R O P H E V.

- ‘ Who join a *Brother*’s pangs !’ No more
- The Conqu’ror spake---his piteous lore
- Caught the paternal ear ; almighty love
- To Comfort tun’d his fonder voice,
- And bad the soul of woe rejoice ;
- ‘ Thine the just claim, my Son, be thine to prove
- ‘ All, that a Sire can wish ; to Earth
- ‘ Castor ow’d a * *mortal* birth,
- ‘ Sprung from *th’ immortal Dame*---thy breast
- ‘ Know the desire, that likes thee best ;
- ‘ Seek’st thou a longing, ling’ring breath,
- ‘ Till Palsy points the vale of death ;
- ‘ Or woo’st with Wisdom’s Queen the blest’d abode,
- ‘ Grasping the fable Spear, that marks the Warrior-
- God ?

M m

E P O D E

* Tyndarus, Father of Castor ; whose Mother bore the *surviving son* to Jupiter.

EPODE V.

‘ Such be thy Fate ! a Father’s love
‘ Sues Thee to the realms above ;
‘ But if, each happier scene forgot,
‘ Affection claim a Brother’s lot,
‘ I hail the gen’rous wish ; thy doom
‘ Be now the deep earth’s central gloom !
‘ Now wrap’d in purer joys behold
‘ The realms, that stream with living Gold.’
Such was the strain ! no *dubious* word
A Brother’s instant bliss prefer’d ;
Burst are the bands of Sleep ; at once appears
The brazen-cinctur’d Chief, and vaults into the
Spheres.

ELEVENTH NEMEAN ODE.

ARGUMENT.

PINDAR addresses Vesta, (to whom the Prytaneia were consecrated throughout Greece,) for the happy conclusion of the annual *Presidency* in those seats of Justice, *which* had been allotted to Aristagoras by his Countrymen of Tenedos; this Invocation is more consistently made, as Aristagoras may be *presag'd*, adequately to discharge his Office, bearing an established Character for Piety, and Hospitality, with a possession of the civil Virtues in general. The commendation of his Father Arcefilaüs, whose Victories distinguished his earlier Youth, and of his ancestors, Pisander, and Melanippus, is interwoven in the piece; indeed his immediate Parents are rebuked by the Poet for their timidity in declining to draw forth the *dawn* of his manhood to exertions in the four principal Games of Greece; which Pindar reflects upon, as a *suspension* of Worth, so conspicuous in this race of Heroes: a worth, which in more civiliz'd ages and countries would be complimented, as an exchange greatly for the better; legislative harmony conducing far more to the advantage of a State, than heroïc confusion.

NEMEAN ODE XI.

ADDRESS'D TO

ARISTAGORAS of *Tenedos*,

Son of ARCESILAUS.

STROPHE I.

* **S**ISTER of mighty Jove,
Of HER, the *Bride* his heav'nly Throne who
shares,
Daughter of Rhea, thou, whose task to prove
The first, great duty of the public Cares,
Thy Son, thy Heroe, and his choir of worth
In Tenedos' maternal earth
By guardian toils thy fond protection claim:
They fill thy Sceptre's blaze, and hail thy sacred name.

ANTI-

* The Athenian Prytaneia are discuss'd by the accurate Dr. Potter in the 18th Chapter, Vol. I. of Grecian Antiquities, with the respective duties, to which the presiding Officers of that venerable seat of Justice were obliged by the laws of Solon. P. 97. Oct. Edit. 1751.

ANTISTROPHE I.

Chief of celestial Pow'rs
 To Thee their rich libation show'rs ;
 The votive Sacrifice is thine.
 To Thee the Lyre, the Song resound ;
 Th'auspicious Board to Jove is crown'd,
 And Rites of hospitable plenty shine :
 Be HIS fair Honor's *annual Trust* to close,
 For HIS no pang of heart, which fell corruption
 knows.

EPODE I.

Thee too, illustrious *Sire*,
 The Muse proclaims, and gives thee to be bless'd ;
 For HIS * the warrior-Soul's congenial fire,
 And HIS the Form with softer Grace possess'd.
 Why art thou Fortune's handmaid, Pride ?
 Tho' beauty charms, tho' swells the *treasur'd* tide,
 Tho'

* The original lines, characterizing the beauty of the personage celebrated, have been usually apply'd to Arcefilaüs, Father of Aristagoras. May it not with greater propriety be esteemed an allusion to the Son, and the Father more interested in the compliment, as having formerly been in *this* instance, no less than in *heroic* conduct, what his Offspring now is? The *moral* close to this Epode, however conveyed in the spirit of Satire, may be regarded by Critics, familiarized

Tho' Virtue's deed with loud acclaim
 Speaks the dauntless child of Fame,
 Each limb, thou restless worm, is cloth'd in clay;
 And Earth expectant heaves to snatch its destin'd prey.

STROPHE II.

His Country owns her Friend,
 And crowns his various worth with honest praise;
 Bard, 'tis a theme thou lov'st, the lore attend!
 For Him resound the sweetly-thrilling Lays;
 Yes! *Heroe, Victor*, many a neighb'ring foil
 Reflects the splendors of thy toil;
 What floods of Glory burst upon thy life,
 While Wreaths luxuriant speak † the scenes of
 warrior strife.

ANTISTROPHE II.

Your fondling cares were vain,
 Parents, so late on Pythia's plain,
 In great Olympia's gen'rous fight,

To

harized to the genius of Pindar, as a caution to prevent, rather than
 as an assertion, reflecting upon the wretched character of presumption,
 that poison to every accomplishment of *Mind*, or *Person*.

† The original expresses *twelve* different triumphs of our Champion
 in the wrestling Match, and other Games of the Pancratium.

To trust the filial arm ; be mine
 The Zeal prophetic to *divine*,
 That *earlier* Youth with unresisted might
 Had charm'd **Castalia's* fount, and **Saturn's* shade;
 High o'er each baffled foe the Conqu'ror's worth display'd.

E P O D E II.

HIS at the *festal* hour,
 (Alcides, *thine* each *fifth* revolving year)
 To 'wake the choral Hymn's melodious pow'r,
 † Th'impurpled foliage o'er his brow to rear.

There are, whose soul's ambitious wing
 Dares to th'etherial hights of Glory spring ;
 There are, who lost to Virtue's road,
 Spur'd by Int'rest's servil goad,

Flown

** This Antistrophe and the commencement of the succeeding Epode allude to the refusal of Aristagoras's Parents to permit his engagement in the *greater Exertions*, which distinguish'd the Festival instituted by Hercules in Greece on his arrival from the Hyperborean Regions, which Festival was celebrated once in *five* Years ; *Castalia* implies *Pythia*, and the Hill of *old Saturn* characterizes *Olympia*, both of which are signify'd under their *latter* Appellations in the first Verses of the present Antistrophe.

† This Epithet is employed conformably with the Original, where it is applied to the branches of the wild Olive, with which the heads of Conquerors were adorn'd.

Flown from their post, nor conscious of their force,
Draw back the listless arm, and dread a manly course.

S T R O P H E III.

Nor ill Conjecture flows ;
Full thro' HIS veins *Pisander's* Spartan tide
Streams rapid ;* arm'd with brass *Æolia* knows
Her Guardian, lov'd *Orestes'* social Guide.
His *Melanippus'* rich, *maternal* blood,
Grace of *Ifmenus'* silver flood :
Worth, the coy Maid, *now* quits a *kindred* Host ;
But Time *erewhile* collects fair Honor's *ancient* boast..

A N T I S T R O P H E III.

Once banish'd, *yet* again
Her smile inspires the votive train,
As Earth prolific teems with fruit
Grudg'd to the slumb'ring foe of toil ;
The tree enamor'd of its foil
Wakes to the vernal smile the living shoot :.

That

* The Oxford Paraphrase acquaints us, that *Pisander* quitted *Amyclæ* with *Orestes*, and founded Colonies of *Æolians* in the Islands of *Lesbos*, and of *Tenedos* ; the latter whereof gave birth to *Aristagoras*. The earlier expeditions, which were clos'd by settlements in remoter regions, receiv'd the epithet of *martial* from the Greeks, whose very religion was built upon principles of Heroism.

That happier wealth which streaks the fragrant
 flow'r
 Wooes not *each Season's* gale: and such is human
 pow'r,

EPODE III.

The sport of fickle Fate!
 How vain, eternal Jove, thy will to scan,
 While tow'ring to the pinnacle of State
 We cloud with boundless Care our narrow span!
 But why, thou Child of Fancy's brain,
 Why wilt thou spurn th' indissoluble chain,
 That binds the Man to *Earth*? ah! why
 Softer notes of Prudence fly?
 Lucre the Game, oh! quit the headlong chace!
 Ne'er can'st thou grasp thy wish---'tis madness fires
 the race.

FIRST ISTHMIAN ODE.

ARGUMENT.

HERODOTUS the Theban receives the applauses of our Poet on his Victory in the Isthmian Games. The invocation to Thebes which ushers in the Ode, added to the more elaborate commendations of the Heroe's liberality at the close, evinces the zeal of Pindar to celebrate his native soil in the labors, and virtues of his Countryman. This may be confirm'd by the comparifon of Herodotus with * Castor and Ioläus, whose names were on record, as the most skilful Charioteers. The Piece concludes with a Prayer (perhaps a poetical Prophecy) that Herodotus may crown the present Victory with others in the Pythian and Olympic Celebrations; not without a severe reflection upon those, who hoarded up Wealth, and affected to deride such as Herodotus, who valued it only for its use.

* Castor may likewise be concluded to merit the epithet of $\piρῶτος \omega\chiυς$, from his character in the 2d Epode of the present composition.

ISTHMIAN ODE I.

STROPHE I.

QUEEN of the golden Shield, maternal Earth,
Thy cares, o THEBES, my filial bosom raise
Far, far above my own ! Thou gav'st me birth,
Thou claim'st (nor DELOS frown) my earliest praise.
Sweet was the Delian theme---I tun'd the lyre ;
Yet sweeter to the Son a Parent's fame ;
Yield, Isle of Phæbus ! *each* a GRACE ye fire
My soul among the Gods to fix your name.

ANTISTROPHE I.

THY guardian *Pow'r*, whose tresses' waving glow
Streams careless, bids me join the choral song,
Round Ceös' meads, where Ocean's treasures flow,
Or wooe the kindred Isthmian throng.
The sixth bright Crown to Thebes' distinguish'd band
His fond protection gave ; with conscious joy
They stalk, the glory of their native land,
Which gave ALCMENA's dauntless *Boy*.

E P O D E I.

Geryon's Dogs, a savage race,
 Shrink from *his* giant-arm ;
 Nor less thy name, the Champain's grace,
 The sacred Muse shall charm.
 Thy task the rapid rein to guide,
 Unknown the *stranger's* aid ;
 Not * They, who glow'd with *rival* pride,
 Superior art display'd ;
 Tho' Theirs to rule the Car's obedient force,
 While Thebes and Sparta quit the triumph of the
 Course.

S T R O P H E II.

Rich the rewards, a Conqu'ror's eyes behold ;
 The massy Tripod His, the Caldron's pride,
 And His the polish'd Cup, emboss'd with gold,
 And His the Crowns for fav'rite worth supply'd.
 True Virtue shines amid the solar beam,
 Unarm'd she rushes to the Gymnic strand ;
 Bears to the Race the rattling armor's gleam,
 And wings to War the shield-incumber'd band.

A N T I-

* Castor and Iolaüs, names of earliest eminence among the ancient Charioteers.

ANTISTROPHE II.

Mark ! in each lifted arm the brandish'd spear !
 Mark ! the rude stone's round weight !--nor yet contend
 The Champion's *varying* feats ; each rustic year

* Gives to the sport a *simpler* end.

Crown'd with the frequent Leaf their native home
 Receiv'd the Victor-Sons, where Dirce's flood
 Surveys his darling THEBES, where loves to roam
 † Eurotas thro' his laurel'd wood.

EPODE II.

But ‡ Thou, whose boast thy life's first hour

Whence sprang the Dragon's seed ;

And || Thou, *Therapne's* hight to tow'r

Who claim'st Achæan speed,

All-hail ! to Neptune's watry sway

To Isthmian toils divine

Stretch'd o'er Onchestian banks the lay

Of sacred praise is mine ;

Praise

* The Pentathlon, or celebration of Five several Games for various trials of skill, was not yet instituted. Victory in one single exhibition was, at this period, a very good day's work for the Hero, and a sufficient indulgence to the idleness of the spectators.

† River of Laconia, the banks of which were covered with laurels. Laconia was likewise call'd Achæa, or Achæia, the same, as the Kingdom of Argos. Onchestium was a City of Bæotia, sacred to Neptune.

‡ Iolaüs.

|| Castor.

Praise to the Youth with genuine virtues fraught,
Whose worth th' example grac'd, a gen'rous Father
taught.

STROPHE III.

A Father! Hail the more than * native plain,
Whose shelt'ring arms were open'd to thy tears!
When Fortune toss'd thee o'er the boundless main;
A plank, sad refuge of declining years.
But the kind Star, that rul'd thy natal day,
Gave Thee to Thebes, to happiness, and peace;
As Prudence points, thou keep'st thy steady way,
When Clouds are vanish'd, and when tempests cease.

ANTISTROPHE III.

Virtue still beams, as liberal thoughts inspire;
Where-e'er her radiance sheds its full control
No wealth's too lavish, and no labors tire:
View not, ye Bards, with grudging soul.
Light is the gift of praise, ye tuneful throng,
By Virtue claim'd from unremitted cares;
Truth rules the thought, and consecrates the song,
Which Fame's impartial laurel bears.

EPODE

*Asopodorus, father of Herodotus, hero of the present piece, though born at Thebes, is yet describ'd as native of Orchomenus, which gave to him the protection refus'd by his own Country.

E P O D E III.

Who tends the Sheep, who ploughs the Soil,
 Who boasts the Hawker's art,
 Who stems the Surge, to crown his toil
 Meets All, he wish'd at heart;
 Pleas'd that his task with magic charm
 Can famine's frown dispel-----
 While those, who join the War's alarm,
 With brighter glory swell:
 Applause is Virtue's gain; the richest flow'r,
 Which friends and foes alike a fragrant treasure
 show'r.

S T R O P H E IV.

O Thou, whose trident shakes the solid earth,
 Friend * to thy neighb'ring realm, th'ingenuous Muse
 (Thou rul'st the Course, God of Saturnian birth)
 Her sacred path of gratitude pursues.
 Yours is her song, Amphitryon's pride and love,
 And Yours ye venerable, dark retreats;
 She wooes Eleufis, Ceres' mystic grove,
 And fair Eubœa's car-delighting feats

A N T I-

* Onchestium.

ANTISTROPHE IV.

Pleas'd She invokes : nor * Thou, by Grecia's host
 Crown'd with Phylaces' monumental grave,
 Her voice decline ! yet vain th' enthusiast boast,
 Which points each conquest HERMES gave
 To the Youth's favor'd steeds ! too slow, my Lyre,
 Too slow thy measur'd note, that pants to reach
 The Hero's *worth* ! it flames with heav'n-born fire:
Such†---musing Silence best will teach.

EPODE IV.

Yet may the Muse on splendid wing
 With flight melodious soar ;
 Olympia's, Pythia's Warrior sing,
 While Alpheus' leafy store
 He grasps, while Thebes' extended gates §
 Are op'd to Glory's Child.
 Thy Sons what horror, *Avarice*, waits
 By sordid Lust beguil'd !
 Still low'r th' insulting taunt ; YE DIE ! nor know
 The joys a lib'ral hand, a virtuous heart bestow.

* Protefiläus, to whose memory the Greeks, after their return from the destruction of Troy, instituted funeral Games. He was slain, when debarking from the ship before any others of the crew on the Trojan shore.

† ' Come then, expressive Silence, muse his praise !'

Is a line from our descriptive Bard of Morality on a subject, the most interesting to the human mind.

§ The text expresses seven Gates, which are too well known to require a comment.

THIRD AND FOURTH ISTHMIAN ODES

UNITED.

ARGUMENT.

THE address is to Melissus of Thebes, who receives applause from his Nemean, and Isthmian Victories; a family encomium ensues, in which Cleonymus, Uncle to Melissus on the Father's, and the Labdacidæ, kinsmen on the Mother's side, who had obtain'd their several Victories in the Games, give occasion to some general observations upon the vicissitude of human prosperity, evinc'd from scenes, in which those predecessors of Melissus had experienc'd reverses of Fortune.

Melissus receives an additional tribute of applause, from his repeated Victory in the Isthmian Games; from the continued reputation of the family of Cleonymus; from the Birth-place of his Ancestors, Thebes, distinguish'd by the Poet's more artful ingenuity; and from their love of Hospitality, and of Justice; *that* Virtue, a Debt to All, but *savagely* discharg'd by Vengeance. The Composition closes with encomiums upon the eminence of Orseas, our Heroe's *Charioteer*; as if ancient Votaries to the *Law* of Arms had anticipated the Rule sacred in our own municipal Laws,

‘ Qui fecit per alium, per se fecit.’

ADVERTISEMENT.

THE Editor of the Gottinghen Pindar acquaints us, that in the Copy of Aldus the fourth Isthmian Ode is represented as a continuation of the third. The fourth is confessedly occasion'd by an additional Victory in the Isthmian Games, as the third owes its Origin to a Triumph both in the Nemean and Isthmian; but this variation cannot materially affect the propriety of a connection, if the first Strophe of the fourth Ode can be united in point of Sentiment with the Epode of the third; this Union seems more familiar than is usual in the different parts of Pindar's other compositions; it cannot at any rate be look'd upon as constrain'd. Indeed the Poet seems to have in the fourth enter'd upon a different field of Virtues, conspicuous in his Hero, whose eminence was limited in the third; and the extreme brevity of the former added to a moral course of reflection pursued in the latter, may consistently, at least to a modern eye, shape the divided limbs into *one* more perfect *form* of composition, though they might originally have grac'd two separate bodies.

ISTHMIAN ODES III and IV.

STROPHE I.

WHOE'ER thou art by Fortune blest'd,
Of Vict'ry's sacred meed possess'd,
Of Wealth's unbounded store,
Thro' ev'ry guard, that shields thy mind,
If Pride no secret pass can find
To fix its venom'd lore,
Thou claim'st thy Country's honor'd praise;
And Thou, oh! Jove, whose smile can raise
The soul to Virtue's summit, give
HER votaries, and THINE, to live!
To live in deathless *Fame*, whose vernal flow'r
Has EVER clos'd its sweets to Guilt's disastrous low'r.

ANTISTROPHE I.

Fame, thou reward which Worth bestows!
To Worth the strain of rapture flows,
While ev'ry grace the *festal* day
With ev'ry beauty crowns; the *prize*
Sheds o'er Melissus' conscious eyes
The Triumph's two-fold ray.

HIS on *Isthmia*'s verdant plain
 Glory's deathless wreath to gain !
 And HIS on *Nemea*'s course the gen'rous fight ;
 Where great ALCIDES crush'd the LION's tyrant-might.

E P O D E I.

There the victor Steed proclaims
 The pride of Thebes ; the blaze of Birth
 Darts its bright, reviving flames,
 And fills the soul's congenial worth.
 Mark ! * in honor's ancient car
 Heroes, Conqu'rors of the War !
 See ! the rich maternal line
 Rich in Wealth of vict'ry shine !
 Yet Theirs with throbbing pulse to feel
 The giddy roll of Fortune's wheel ;
 Of joys, of cares to urge the various round :
 For Sons of Gods alone defy affliction's wound.

S T R O P H E II.

Led by the Gods my numbers stray
 The boundless maze of Glory's way,
 Melissus wakes the Muse ;

As

* The Version has render'd *plurally* the compliment to Cleonymus in the text, which is conformable with the genius of Pindar, in many other Odes.

As conquest EVER smil'd, again
 Th'applauding Lyre on Isthmia's plain
 His gen'rous toil pursues ;
 Unrival'd worth ! whose vestal grace
 Bids Honor bloom in Virtue's race ;
 Bids them, as Heav'n directs their claim,
 Spurn *transient* life, and soar to Fame ;
 Though Fortune's clouds around th'horizon low'r,
 * They feel the lot of Man, and wait the prosp'rous
 Hour.

ANTISTROPHE II.

Pride of *my* Thebes, whose voice of old
 Full many a tale of Triumph told,
 And call'd You friends of worth distress'd ;
 Nor Yours the foul, malicious strain,
 Yours ev'ry praise the Dead can gain,
 For----ev'ry Virtue blest'd !
 Ev'n Perfection's sacred Goal
 Scarce could bound th'aspiring soul ;
 Far from *their* home, as Valor wings their might,
 Alcides' Columns heave, and feast their ravish'd fight.

E P O D E

* The family of Cleonymus, the Cleonymidæ, which gave birth to
 our Heroe.

E P O D E II.

Fame, thou vainly tempt'st the Meed
 Beyond the realms Alcides trod !
Theirs to rear the gen'rous seed,
 Fav'rites of battle's brazen God.
 Scarce had Sol's declining course
 Sought the main, when hostile force
 Urg'd the tempest's stern delight.
 Four the Chiefs, who sunk to night
 Rest of their *widow'd* realms : thy low'r,
 Chill Winter, yields ; the vernal hour
 Check'd by thy frozen Moons awakes the rose,
 And bids the genial mead her richest tints disclose.

S T R O P H E III.

So *will* the Pow'rs ! thy Lord, oh ! Main,
 Who shakes the earth, th' Onchestian plain
 Whose smile paternal cheers,
 To guard his Isthmus' verdant side
 Round Corinth's Walls whose sovereign Tide
 The *Bridge of billows* rears,
 Wakes my full Lyre to notes of praise.
 See ! from the bed of Sleep *they* raise
 Each deed of Worth, whose *earlier* bloom
 Had wither'd in Oblivion's tomb :

But

But now they live, they burst upon the fight,
As rules the Star of dawn the twinkling hosts of
light.

ANTISTROPHE III.

Hark! while the rapt'rous shouts of Fame
O'er Athens' fertil realms proclaim
The Car, that Victory's step attends!
In Sicyon hail the laurel'd band,
Each Leaf of Poesy expand,
Which smiles on Virtue's friends!
Greece thro' all her wide domain
Points the Course to *Glory's train*,
Whose wreaths unbounded grace the favorite steed:
But silence, ye Unskill'd, is *Your* inglorious meed.

EPODE III.

Ruler still of Conquest's hour
Fortune her fickle die will cast;
War's full tempest owns her pow'r;
She frowns, it lives; *She* smiles, 'tis pass'd.
Oft, as Fortune holds the scales,
Worth is light, but Art prevails;
History points with ravish'd fight
Ajax' more than mortal might;

See!

See ! mid the gloom of black despair
 The lifted falchion calms his care !
 Ah ! ill-deciding Greece, whose hate to Troy
 Might well some hostile Shield, but not thy own de-
 stroy.

STROPHE IV.

Wrap'd in Mæonia's hallow'd strains,
 Yet, Heroe, yet thy glory reigns
 With undiminish'd blaze ;
 'Twas Glory rous'd the voice divine,
 Thy Triumphs flash in every line,
 Their claim eternal praise ;
 Mark, while the bard awakes the Lyre,
 Its chords of life, its breath of fire !
 Earth's fertil realms the sounds pervade ;
 O'er Ocean's distant surge display'd
 The Great the Good Fame's prosp'rous Voyage sail ;
 Thy Star, fair Virtue, beams, and checks the ruder
 gale !

ANTISTROPHE IV.

Oh ! that thy torch, indulgent Fame,
 The Muses gave, Meliffus' name
 Should kindle in the choral song !

To

To Him, whose * triumph's matchless grace
 Sheds lustre on a gen'rous race
 The laurel'd wreaths belong.
 Mark the roaring Lion's might !
 Thus the HEROE toils in fight :
 The shrew'd Fox may the Eagle's wing beguile ;
 His task 'gainst hostile fraud to arm th' ingenuous
 wile.

E P O D E IV.

'Tis not THINE with giant stalk
 To rival huge Orion's pride ;
 Heroe thou of Battle's walk,
 Yet Heav'n the Heroe's *form* deny'd ;
 SUCH the *Warrior*, Cadmus gave !
 He to fell Antæus' Cave
 Dauntless rush'd, nor brook'd control,
 Small of Stature, great of Soul !
 Libya Ceres' laughing Earth
 Triumphs in his heav'n-born worth :
 Giant, thou dy'st !—stern Ocean's King in vain
 Smiles o'er the mangled limbs of helpless Strangers
 slain.

P p

STROPHE

* The Text intimates the Victory of Melissus in the Pancratium.

STROPHE V.

ALCIDES gives the Stroke!--a God,
 His race of Glory run, he trod
 Olympus' glitt'ring Dome;
 His to the World's remotest plain,
 Far o'er the Depths of hoary Main,
 Unfathom'd gulph, to roam;
 Scar'd by the light'ning of his eyes
 Each *Pirate* from its bosom flies.
 Fast by the Ægis, lov'd of Jove,
 He drinks immortal Joys above;
 Lord of the radiant Seats, with Hebe blest'd:
 The Pow'rs with rev'rence view, and Juno hails the
 Guest.

ANTISTROPHE V.

Lo o'er Electra's tow'ring Gate
 By Theban care in solemn state
 The scene of festal woe display'd!
 Around the shrine the new-born wreath
 Bids all the Spring's luxuriance breathe
 To sooth *each* warrior Shade;
 Eight the Sons our sighs deplore,
 Eight, thy Daughter, Creon, bore;

When

When sleeps the Lamp of Day, the sacred light
Rich fragrance wafts to heav'n, and gilds the brow
of night.

E P O D E V.

Soon as smiles the orient Morn, -
Each Champion pants on Glory's foil
(Close of Rites, their deeds adorn !)
To deal the gen'rous work of toil.
O'er Melissus' rev'rend head
Crowns of honor'd myrtle spread ;
Scarcely rose the lucid Down,
Vict'ry dawn'd on young renown.
PRUDENCE, Thou his Charioteer,
Taught'st the strain, he lov'd to hear :
Thy praise, Melissus, joins an ORSEA's name ;
To Both, as Both demand, I ope the fount of Fame.

FIFTH ISTHMIAN ODE.

ARGUMENT.

THE occasion of this Ode is the Triumph of Phylacidas, native of Ægina, (originally call'd Ænone by the Greeks) in the Isthmian, and Nemean Games. The praise of his brother Pytheas, whom several Victories had render'd illustrious, is celebrated together with the Æacidæ his ancestors, his father Lampon, his *Country*, into *whose* subjects the best laws were instill'd, and last of all Pytheas, the anointer and instructor of Phylacidas. From the name of Pytheas may it not be concluded, that an Hero, formerly Victor in the Grecian Games, engag'd himself not unusually in the task of preparing a rising generation for such exercises of prowess? The name of Pytheas, though possibly not the person celebrated in a former Ode, furnishes occasion for the remark.

ISTHMIAN ODE V.

ADDRESS'D TO

PHYLACIDAS *of* Ægina,

On his VICTORY in the PANCRA TIUM.

STROPHE I.

* **P**ARENT of Phœbus, much illustrious name,
Who gav'ſt his golden orb to ſhine,
Who wak'ſt the human ſoul with fonder claim
To wooe the treasure's rival mine !
For *Gold* the freighted veſſel ſtems the wave ;
For *Gold* the courſer wings the car ;
For *Gold* th' impatient ſons of tumult brave
† The quick-ey'd light'ning of the war.

A N T I -

* Thia, or Theia, is inſerted in the text, as mother of the Sun. Grecian Mythology refer'd every phænomenon of Nature to genealogical conſtruction.

† ὡκυδινάτοις in the text alludes to the variety of motions, neceſſarily occaſioned by the different diſpoſitions of troops in the field of Battle, and that regular confuſion which prevails in the awful moments of Engagement.

ANTISTROPHE I.

But * HE, inflam'd by glory's fire
 Glory the soul's first best desire

Circled with conquest's various crown
 Rears his proud brow ; the lion's force
 The eagle's pinion in the course
 Confirm his great renown.

The Gods heroic worth approve,
 Their smiles protect the MAN, they love :
 Thrice happy HE, who plucks the *two-fold* flow'r,
 That decks the chequer'd scene of Life's ambitious
 hour.

EPODE I.

HE join'd with honor's *rose* displays,
 Fair Fame, thy *lilly*'s silver rays ;
 Of these, oh Man, possess'd,

Say,

* Phylacidas, heroe of this piece, who gain'd two Victories, one in the wrestling Match by strength of hands, the other in the running Match by swiftness of foot. I have introduc'd the Lion, to denote the efficacy of the first, and the Eagle to characterize the last. The *flowers* intimated in the close of this Antistrophe are exemplify'd by the Lilly and Rose at the exordium of the ensuing Epode. Liberties, not directly warranted by the *text*, may be indulg'd, if they tend more fully to explain it.

Say, would'st thou rival Jove in blifs?

The joys, thy pride must *ever* miss,

Ill-suit a *mortal* breast.

* Thine was the task on Isthmus' plain

The variegated palm to gain ;

Lov'd Nemea hails thy worth ;

Nor less the bold Pancratian fame

With Pythia's toil unites thy name,

And stamps thy gen'rous birth.

With you, *Æäcidæ*, ungrac'd

The Lyric treat I ne'er can taste !

Ev'n now the † Sisters call my Line

To pause o'er *Lampon's* race divine ;

STROPHE II.

To hail the feat ‡ of well-directed laws,

Whose sons (the fav'ring Gods inspire)

Wake, while they tread the path, where Virtue
draws,

(Blush ! Envy, blush !) the votive Lyre.

'Tis

* Phylacidas.

† The Graces are very poetically introduc'd as inspirers of Pindar's Muse in the celebration of Phylacides, and Pytheas, descendants of Lampon.

‡ Ægina, native place of Phylaces.

'Tis yours, ye mighty Victors, yours the prize,
 The Heroe's meed, his dearest gain ;
 For You the tuneful choir supplies
 Sweet Music's many-sounding strain.

ANTISTROPHE II.

And you ('tis Jove's commanding will)
 Ye eloquent of sager skill,
 Exhaust the rapid stream of praise !
 Mark ! rich *Ætolia's foremost Band !
 See ! round the altar fix'd they stand,
 And watch the sacred blaze !
 Nor He, † the fiery courser's guide,
 Nor Perseus, Argos' joy and pride ;
 Nor you forgot, ye Twins ‡ of martial worth,
 Long as Eurotas' flood shall bathe your || native earth.

E P O D E

* Pindar seems by this picture of the sons of Æneus, king of Ætolia, Meleager, and Tyadeus, to praise the piety, no less than the valor of those heroes—The application of the text to σοφισται may be more consistently made to Orators, than to Poets, who are intimated in the musical exertions just mention'd. See Schmidius on the passage.

† Ioläus of Thebes.

‡ Castor and Pollux.

|| Laconia, or Sparta.

E P O D E II.

Yet still the line of glory runs
Through Æacus' congenial sons,
Still heav'n-born ardor glows.

* Twice did their Victor-arms destroy
(Alcides led) the walls of Troy;

Next Atreus' sons its foes.

Proceed, my lyre; on † bolder wing
Fly to the hosts, who nobly spring

'Gainst Cycnus' hasten'd breath;

Who seal undaunted Memnon's doom,
Though flush'd with Æthiopia's bloom

He sounds the peal of death.

Fly to the hosts, whose conqu'ring force

Arrests, o Telephus, thy course,

And bids Thee, 'shorne of glory's beam,'

Avow Caius' hostile stream.

Q q

STROPHE.

* Troy, immortaliz'd by the Mæonian Bard, is fabled to have been twice conquer'd. The first expedition was directed by Hercules; the last is too well known from the above Writer to justify a comment.

† As if many heroes had conspir'd to take away the life of Cycnus! The exploits attributed to that fabulous son of Thetis might (not with exaggeration) admit of this extraordinary construction; and it is indeed reconcileable with genuine History.

STROPHE III.

Such, such the race, whose death-defying pow'r
 Bad Fame resound their native plain!
 From earliest age proud glory's heav'n-cap'd tow'r
 Inspir'd the toil of Virtue's train.
 The PoET's tongue, that wooes the cause of right,
 Show'rs forth the darts of various praise,
 From *Salamis* HE * leads the rank of fight
 Rous'd by the glow of conquest's rays.

ANTISTROPHE III.

'Twas *Thine* an Ajax' birth to boast,
 To lead th' embattled, naval host,
 And swell the war's indignant sound,
Such as, when angry Jove descends
 In rain, in hail; *thus* loos'd the fiends
 Of havock dye the ground.
 Yet cease, my lyre, be silence thine;
 To Jove the sov'reign rule assign;
 He nods, and ALL confess his will.

Not

* A fleet from Ægina fav'd Salamis, the native city of Ajax, from the army of Xerxes, having exerted itself more effectually than the other parts of the Grecian army, that were present in that expedition.

Not but the warrior FAME pursues ;
 FAME, sweet as honey's fragrant dew,
 THY feast alone can fill
 The cravings of his worth ; to crown his joys
 The Bard's melodious song its sacred note employs.

EPODE III.

Be His, whose bosom pants for arms,
 Be his to court the brighter charms,
 Which boast a *kindred* * beam,
 Nor yet oblivion's dreary tomb
 Has wrap'd their name in midnight gloom ;
 While Hope's unbounded stream
 Rolls o'er their heart its awful tide,
 With prosp'rous course † secure they glide,
 And join a Pytheas' praise.

Qq 2

Pytheas,

* Cleonicus was grand-father to Phylacides, the hero of this piece,
 by the father's side. His fame is alluded to in the text.

† I read the words in the text ὅσ' ὀπόςαι δαπάναι ἐλπίδων. The ori-
 ginal may be thus render'd : 'the long and many labors of these
 men are not yet lost to our sight, nor however anxious the hopes,
 with which their hearts perpetually throb'd, have they now any
 cause to be uneasy, their labors having met with all the success,
 they could desire.' Pindar by the word δαπάναι might have glanc'd at
 the expences, attending a candidate in the Games.

* Pytheas, thy limbs robuster skill,

Thy hand that rul'd the courser's will,

Inspire the votive lays ;

† Oh ! bid the wreath his temples spread,

The Wool's soft fillet grace his head !

The Poet's new-born raptures send,

Wing'd with the fame of Virtue's friend !

* *Pytheas* is not suppos'd by the Scholiast to be kinsman of Phylacidas, but the person who taught Phylacidas the art of driving horses in the Chariot Race. A work of singular nicety when many started for the prize, and were limited to a small space. There seems no reason for transferring from *Pytheas*, whose reputation is commended in the course of the present Ode, the excellence attributed in the Text, to another of the same appellation. The Scholiast may esteem the above office of Phylacidas degrading; the ancient Greeks conceiv'd a more enlarg'd idea of its use.

† The Charioteer *Pytheas* is commission'd by the Poet to give a crown of Parsley, and a wreath fin'd with Wool to Phylacidas; he reserves the most valuable Crown for the close of his Composition.

ISTHMIAN ODE VI.

ARGUMENT.

THE Poet dedicates this Ode to Three Victors of the family of Lampon, Phylacidas and Pytheas, with their Uncle Euthymemus, whom he applauds for their respective Triumphs in the Nemean and Isthmian Games, with a Prayer, that a Conquest in the Olympian may be added to the Honors, already experienc'd. The prosperous condition of Lampon is next celebrated; his moral Virtues, and the several Victories he had obtain'd, sum up the whole of his Character.

The Æacidæ, and Pfalychiadæ, Ancestors of our Heroes, Themistius Grand-father on the Mother's side to Phylacidas and Pytheas, and their native Country Ægina, are the concluding objects of our Poet's attention, with a Digression upon the Legends of Hercules, Peleus, and Telamon.

ISTHMIAN ODE VI.

ADDRESS'D TO

PHYLACIDAS AND PYTHEAS,

AND TO

Their Uncle by the Mother's side, EUTHYMEMUS.

STROPHE I.

AS flows the wine's repeated bowl,
When festal mirth expands the soul,
The toils of * Virtue's race inspire
Again the transports of the Lyre ;
To Jove (and just the claim) belong
The earlier fruits, that grace the Song ;
Fruits, that matur'd in Nemea's field
The virgin-palm of Glory yield.
And Thou, the Lord of Isthmia's plain,
And You, ye Nereids' choral train,

Demand

* The Family of Lampon, subjects of the present Ode.

Demand the *second* prize, the Son,
 The latter-born thy course has run.
 To crown the sacred theme of praise
 May Parent-Jove in *future* lays,
 Pleas'd his Olympia's Laurels to rehearse,
 Wake at Ægina's call the music of his verse.

ANTISTROPHE I.

For He, whom lib'ral scenes employ,
 Who feels in toil an Heroe's joy,
 Expands the virtues Heav'n bestow'd;
 Forth burst the seeds, by fortune sow'd,
 The Seeds of Fame! the Vessel's side
 While Ocean beats with prosp'rous Tide,
 He drops his Anchor, *ne'er* to miss
 The Port, the sacred Port of bliss.
 Hail! pure of manners, such the plan,
 Which marks thy youth, *ingenuous Man,
 Fills ev'ry hour of virtuous breath,
 And guides Thee safe thro' age, to death!
 Bend from your ebon throne, ye Sisters, bend,
 Lift'ning the Muse's vow, which consecrates a
 * Friend.

EPODE

* Lampon Son of Cleonicus.

EPODE I.

The Muse! ye* Heroes of the gilded Car,
 She oft (experience well the truth displays)
 Has hail'd the fav'rite Isle, whose toils of war
 Still claim the tributary voice of praise,
 Her Myriad Darts of boundless lustre throws;
 Wide, as where Nile revolves his sev'nfold stream,
 Or Nature frowns in Hyperborean snows.
 Alike each barb'rous ear, each stranger-tongue
 Has heav'n-born Peleus heard, his god-like worth
 has sung;

STROPHE II.

Has heard, has sung the Heroe's name,
 Who boldly stalk'd the paths of Fame;
 Led by his † Sire the war's alarms
 He woo'd; the willing slave of arms
 To conquest with *Alcides* mov'd,
 Associate of the *Chief*, he lov'd,
Whose Fleets usurp'd the Trojan soil,
 Rich Object of heroïc toil;

Foul

* The Æacidæ, from whom Lampon was lineally descended.

† Telamon, Father of Ajax.

Foul Perjury stamp'd th'avenging deed.
 But see ! the prostrat Warriors bleed,
 Their Tow'rs, their Bulwarks smoking round !
 * Assistant Squadrons press the ground.
 The GIANT mark on Phlegræ's shore !
 Mark the vast *Mountain* stretch'd in gore !
 † His victor-arm, where hatred points the foe,
 The rich-fraught quiver shakes, and twangs the sound-
 ing bow.

ANTISTROPHE II.

Encircled with the festal train
 He calls ‡ his fav'rite to the Main.
 Wrap'd in the Lion's grizly vest
 His Nod commands the warrior Guest
 To loose the Bowl's nectareous show'r,
 Libation due to matchless Pow'r.
 At once he bears with votive soul
 Emboss'd with gold, the foaming bowl,
 Bears to Amphitryon's Child ; the prize
 With hands uplifted to the skies

R r

Pond'ring

* The Meropes. Strabo, B. iv.

† Hercules.

‡ Telamon.

Pond'ring he grasps: 'eternal Jove,
 ' Father of Heav'n, if e'er thy love
 ' Has deign'd an healing smile to sooth my care,
 ' Has deign'd with willing aid to tend the filial pray'r;

EPODE II.

' Oh! hear thy suppliant's vow! my *future*
 ' Friend,
 ' Thou pride of Eribæa's fertil Earth,
 ' May *that* brave Arm the Warrior's rights defend,
 ' Brave, as my darling Guest, who gave Thee
 ' Birth!
 ' Firm, as the Garb's *rude* Terrors, which surround
 ' My Shoulders huge, the prize of Nemea's Soil,
 ' Firm be thy frame, unconscious of a wound,
 ' Thy mind still proof to unexhausting toil!

He ends--the feather'd Monarch, wing'd from Jove,
 Instills the thrilling Joy, which owns celestial love.

STROPHE III.

' And lo (prophetic frenzy fires)
 ' The Son, thy longing wish desires!
 ' Heard'st not the *sov'reign Bird* proclaim
 ' The strength-enormous Heroe's name,

' The

' The fav'rite Ajax? Deeds of fight,
 ' And din of Arms his stern delight.
 He spake, and sat; but seek'st thou, Muse,
 (Long is the path, thy zeal pursues)
 Seek'st thou the course of Fame to trace?
 And found the worth of Glory's Race?
 Yet, tuneful Maid, the Heroes raise!
 (For *Thine* the treasur'd Hymns of praise)
 The * *three-fold Host*, oh! Goddess, sing!
 Wake, wake the Lyre's ecstatic string:
 No trilling drawl of note the theme prolong;
 Burst, with each nerve of Greece, oh! burst the
 rapid Song!

ANTISTROPHE III.

For Theirs the various prize to gain
 From Isthmus' wide applauding train;
 And theirs the *Nemean* wreath to prove,
 While Echo rings thro' ev'ry Grove;
 And Theirs the Hymn, whose strains display
 Th'unrival'd warmth of Glory's ray.
 Hail! ye fair Flow'rs of loveliest hue,
 Bath'd in the Graces' choicer dew!

R 1 2

Ye

* The Heroes of the present Piece.

Ye Heroes, * firm to Virtue's cause,
 Who rear'd the sacred dome of Laws †
 Rear'd in the † Heav'n-defended Soil,
 Where Lampon glow'd with gen'rous toil;
 Pleas'd with the Lore, whose *moral Torrent* runs
 From Hesiod's rev'rend stream to fertilize his Sons.

E P O D E III.

Cheer'd with his gifts each stranger was a Friend,
 Lov'd of the Country by his Virtues grac'd,
 Each thought, each deed the golden *Mean* com-
 mend,
 His steady Paths *her* genuine lustre trac'd.
 The tongue still spake the dictates of the soul;
 Chief of th' Athletic Host; the *Whetstone's* Skill
 Bids the stern Metal yield to *its* control.
 For Me, from Dirce's fount the Cup I fill,
 Whose wave the golden-vested Muses pour,
 Boon of th' illustrious Line, by Thebes' embattled
 Tow'r.

* Hesiod's phrase intimates, that 'Application forwards the Work', and is introduc'd complimentarily to Lampon's Assiduity, which appears, from the Original, to have been exerted in civil, as well as in military Engagements.

† The City Ægina.

SEVENTH ISTHMIAN ODE.

ARGUMENT.

STREPSIADES Countryman of Pindar receives the following address in praise of his Victory in the Isthmian Pancratiun. The Hero's several qualities are delineated; the strength, and beauty of his person, his virtuous disposition of mind, and veneration of Letters. His Uncle by the Mother's side, from whom his name was adopted, is occasionally celebrated for his Death in the service of his Country; this event our Poet pathetically laments, intimating however, that he is *now* restor'd to perfect serenity by the happy occasion of singing the Victory, and preparing a Crown for the head of the Nephew.

Pindar in a Vein of placid Morality draws a comfortable Picture of the old Age to which he is approaching, and instances the propriety of indulging an happy tranquillity, from the shortness of human Life; a tranquillity not experienc'd by Belerophon, who aspiring to wishes form'd by unreasonable Ambition was precipitated to destruction. Our Poet concludes his piece by a Prayer to Apollo, that he would indulge Strepfiades with a Victory in the Pythian Games, to confirm the Reputation newly acquir'd in the Isthmian.

ISTHMIAN ODE VII.

TO THE HONOR OF

STREPSIADES the *Theban*,

Conqueror in the PANCRATIUM.

STROPHE I.

SAY, happy Land, whose gen'rous pride
Boasts the pure stream of Glory's tide,
Pour'd thro' the Vale of ancient Years,
Will Memory *first* the INFANT shew
Pleas'd with his Tresses' artless flow,
While Cymbals shake the Spheres?
Or hail the midnight-shade, when Jove,
Whose Sceptre subject Pow'rs behold,
(* The God, who left the realms above,
Wrap'd in a *fleecy Show'r* of Gold)

A N T I-

* The Original has an undoubted reference to the Story of Danæ,
no less than to that of Alcmena; and this union has greatly perplexed
the

ANTISTROPHE I.

Lur'd by Alcmena's Charms was led
 To great Amphytryon's genial bed,
 Whence sprang Alcides' force?
 Or shall Tiresias, hoary Sage *
 Thy soul enchant with Wisdom's age?
 Or * He, who to the Course
 Tam'd the fierce Steed? or Cadmus' Son
 Doom'd a *short* Race of War to run?
 Say, wilt thou point Adrastus' might?
 Freed from the clamors of the fight

EPODE

the Commentators. They who construe the golden show'r an allusion to the latter confirm the Editor's opinion with respect to the arbitrary variation of heathen Fables by Pindar; the Show'r of Gold not having been attributed by any other Ancient Author to the concern with Alcmena, the Version has thrown the passage into a Parenthesis to obviate a singularity, possibly not intended by our Poet.

* The Satire of Horace (Satire v. Book 2.) in which this Conjuror of ancient record satisfies the inquiries of Ulysses concerning the behaviour, which he should pursue after his return to Ithaca, will amply repay the attention of an intelligent Examiner. It may be difficult to ascertain, whether he who asks, or he who replies to, the questions, evinces a superior Knowledge of Mankind; but the delicacy of Horace, in palliating his own sentiments of the higher World of Men, by introducing these reflections in a dialogue of the Dead, is particularly to be remark'd. The very Characters composing the Piece are selected with his usual Judgement and Ingenuity.

E P O D E I.

Thou gav'st, while Slaughter crush'd th' associate
 Band,
 Thou gav'st to Argos' Steed-delighting land
 The fav'rite Victor; mark the plain,
 Which held of old the Dorian train,
 Fast by the Spartan Soil! th'Ægidæ trod
 (Such the command of Pythia's God)
 Amyclæ's prostrate Tow'rs: the Sleep of Time,
 Harmonious Goddeſs, break, and hail a *virtuous prime!*

S T R O P H E II.

Wisdom thou flow'r of richest bloom
 Hast fill'd with sweets Oblivion's tomb,
 Wak'd by the MUSE alone to birth;
 Hark! while SHE smiles, to Theban Praise
 Rolls the sweet melody of Lays
 In ecstacy of mirth!
 And see with conquest's wreath intwin'd
 The pride of strength, the charms of youth!
 Charms boasting a congenial *mind*
 The *throne* of Virtue, and of Truth.

ANTISTROPHE II.

Nymphs of the Tresses' violet hue,
 Ye bath'd him in Castalian Dew,
 To grace the *kindred* name,
 Whose Valor rear'd the brazen shield ;
 And still, though crush'd in Glory's field,
 Still soars on wings of Fame.
 For know, ye Brave, the stormy jar,
 That forms the * *Hail-stones of the War*
In Moulds of blood, 'tis Yours to guide
 Far from your much-lov'd Country's side.

EPODE II.

'Tis Yours with dauntless Myriads to oppose
 Your own, your kindred's, and your Country's Foes ;
 Alike the beams of Honor shed
 To crown the Living, and the Dead.†
 Yet oh !---‡ Althæa's filial might thy joy,
 And His, the arm, the soul of Troy,
 And His, || the scourge of Thebes, Thy gen'rous
 breath
 Felt in its vernal hour the wintry blast of Death.

S s

S T R O-

* Χαλαζαν αίματος in the Text is very bold ; I wish'd to preserve it in the Version.

† Strepfiades, Uncle of our Heroe.

‡ Meleager, Son of Oeneus, King of Calydonia, by Althæa.

|| Amphiaraus, recorded to have been *forc'd* by Adrastus to the Theban War ; which circumstance may have occasion'd the insertion,
 and

STROPHE III.

Chief of the Van, 'twas thine to dare
 The perilous edge, whence black despair
 Frowns, an unfathom'd gulph below.
 For Thee I mourn'd affliction's rod;
 But now the † earth-restraining God
 Dispels the cloud of woe.
 Be mine to tune the choral strain,
 To bind the wreath for Merit's head:
 Nor you, Ye Pow'rs, my rapture stain
 With pangs, I hate, with cares, I dread!

ANTISTROPHE III.

Each hour of Life's remaining day,
 Be mine the walks of Joy to stray,
 'Till the dark gloom of Years
 Wraps in its fatal shade my breath;
 The shade o'er Me, o'er All where Death
 His iron sceptre rears.
 Unknown th'impending stroke of Fate!
 Yet short, frail Man, thy longest date!

Soon

and praise of his Name in the Text, unless we conclude, that Pindar lov'd to celebrate merit even in a foe to his own Country; and indeed such impartiality is observable in other passages of his Odes.

† Neptune.

ISTHMIAN ODE VII. 267

Soon shalt thou seek th'eternal Home,
To tread with * Gods the solid Dome.

EPODE III.

Not such THY Lot! THY Hope's ambitious speed
Provok'd, o GLAUCUS' SON, the winged Steed;
Thou fall'st! nor thine the Seats above,
Where circling Pow'rs debate with Jove.
Sweet tho' the toil, that leaps the bounds of
Right,
Stern horrors close each fond delight:
---Yet, † hear, whose tresses beam with golden
grace;
Be ‡ His the Crown of fame in Pythia's honor'd
Race!

S s 2

* Χαλκόπεδον in the Text may seem a whimsical Epithet for the ethereal mansions. *Hæthen*, like its kindred *Papish* Enthusiasm, rather dealt in ornaments of Gold, than of Brass. Artificial lustre is requisite to dispell the gloom, which disgraces the devotion of *either*. The Original refers to the *Solidity* of Brass; however the *Seats* of Olympus occasionally receive from ancient Poets, and no less from Pindar the Epithet of *golden*. They are here figur'd as the future abodes of *Heroism*, whose Armor was compos'd of the baser metal.

† Apollo.

‡ Strephiades.

ISTHMIAN ODE VIII.

ARGUMENT.

PINDAR in this Ode pursues a similar plan with that of many of his others, by a delineation of Cleander's various Conquests in the Games of Greece, by a commendation of the Heroe's Father Telefarchus, of the Valor of his Ancestors, and his Country Ægina. His Origin is laboriously described, and an Epifode occasionally interwoven concerning the Marriage of his Ancestor Peleus, the Son of Æäcus, with Thetis, after a prolix detail of the contention between Jupiter and Neptune, for the hand of the briny Goddeſs, whom Themis by an order of Fate decrees to Peleus; and indeed, from a view of his Character he deſerv'd a good Wife far more than either of the rival Deities. Achilles Iſſue of the above Marriage is afterwards celebrated, and the poetical Garland receives for its laſt, as for its firſt flower, the *vernal* worth of Cleander.

The Piece, it is obſervable, is convey'd in *uniform* Diviſions, contrarily to the more * uſual plan of Pindar's compositions; by which, Criticiſm may conclude, that extreme regularity (and thus we experience!) was not an immediate Characteriſtic of the Grecian Muſe, when her wing 'fail'd its higheſt noon.'

I cannot conclude without a wiſh, that the ſeveral dates of our Author's productions were authentically fix'd; a conduct, happily attempted by the *Chronological* accuracy of a *learned Jeſuit* in his Comments upon the *Auguſtan Lyriſt*, even to minuteness; the preſent Ode is one of many inſtances, wherein ancient Hiſtory might by ſuch aſſiſtance receive elucidation; and Pindar, no leſs than Horace, be reconcil'd by Critical *Erudition*, precluding an appeal to its ſtumbling-block Conjecture.

* The Strophe, Antistrophe, and Epode.

ISTHMIAN ODE VIII AND LAST.

DIVISION I.

CLEANDER calls! Thou *youthful* Bard,
For Him, the paths of toil who trod,
Who claim'd the Muse, his earliest, best reward,
Oh! seek the splendors of his Sire's abode,
And lead the choral Song; 'twas His to gain
The meed of Isthmia's honor'd plain;
His was the Nemean wreath; in Glory's field
Press'd by his arm, the Warriors yield.
Ev'n I, while * sadness whelms my soul,
Impatient for the theme of praise,
Awake the Muse's golden lays.
But now no more to grief's control

The

* The Text uses the word *ἀντρομαί* in the tenth Verse; if construed passively, it may evince the earnestness of *Cleander's* friends, that Pindar should rehearse *his* triumphs; if actively, which seems more consistent with the tenor of the Composition, it signifies the *Address* of our Poet to the Bards of Youth, *inforc'd* by his insinuation, that himself, old, and sorrowful as he was, desir'd to undertake the *Celebration* of *Cleander*; for which they were so much better qualify'd.

The prostrate slaves, be Ours the Crown,
 Whose branch *late* widow'd of renown
 Of old the Poet cull'd : Ye Cares, away !
 Ours to the broad, bright eye of day
 To point heroic worth ; the sweeter flow
 Of Numbers sooths the memory of woe ;
 Sure 'twas a God, a God at mis'ry's call
 Forbad on favor'd Greece th' avenging Stone to fall,

DIVISION II.

Whose weight She ne'er had borne ! the Storm
 Which arm'd with tenfold terrors press'd
 Is vanish'd ; Clouds no more the soul deform,
 That owns the present hour, and calls it bless'd.
 Loose from the *beam* of Fate life's trait'rous thread
 Hangs trembling o'er each mortal head ;
 The Cobweb-falls, we die : if Freedom's ray
 Its influence o'er the soul display,
 Ev'n *Ills* their *antidote* supply ;
 While heav'n-born Hope with faithful smiles
 Each anguish of the heart beguiles :
 Lur'd by my Thebes' maternal sky
 With kindred warmth I pluck the flow'r
 Rear'd in the Graces' sacred bow'r ;

Twin-

Twin-Sisters, each Ye claim a Parent's love ;
 Alike the fair delight of Jove :
 The God, where Dirce weaves her silver-way,
 Who gave to Theba's hand thy sov'reign sway,
 Great Queen of Cities ; 'mid the Sons of fame
 Whose Chiefs triumphant wooe the Car's heroic Game.

DIVISION III.

Ægina, won by heav'nly charms
 In soft Ænopia's Sea-girt grove
 The King of Thunders clasp'd Thee to his arms,
 And god-like Æäcus rewards his love.
 Great as the Gods, and conscious of their Sire
 The Warriors feel the martial fire,
 Whose rays impel the *filial* train
 To hail the Trumpet's brazen found ;
 While Horror stalks her mournful round,
 They pant, they throb the Wreath to gain.
 Yet---Prudence check'd *their* temp'rate breast ;
Their worth the council'd Gods confests'd ;
 When *Jove*, whose bosom beats with am'rous throes,
 His Rival in a *Brother* knows :
 For He, whose Trident shakes the coral Throne,
 On Thetis gaz'd, and wish'd her for his own,

Each

Each bound in Love's soft chain; th'assembled Pow'rs
Frown'd on the genial rites, that wak'd the Nuptial
hours.

DIVISION IV.

Th' unerring Oracles command:

Hark! Themis' voice the sage decree
Wakes from th'abyss of Fate! the heav'nly Band
Obedient lift; ' the gen'rous Sire will see
His Child of Thetis' love, whose valor's blaze
Shall beam beyond a *Father's* rays;

Thine the brave offspring, Lord of Air,
He wields the Bolt's *superior* Course;
God of the Waves, if *thine*, his Force

The 'Trident's *matchless* strength shall bear.
Cease the vain strife; a *mortal* bed
If Thetis prove, her Offspring dead
Soon must she mourn on Fame's embattled strand;

Tho' Mavors brace his warrior hand,
His firm foot swifter than the Light'ning's Eye:

MINE in the womb of Time to spy
Heav'n-destin'd Nuptials to the son of Earth,
Crown of the Warrior's flame, the Patriot's worth;
To grace, old Æäcus, thy Son, whose arm
Has spread Iölcös' realm with ruin's wide alarm.

DIVISION V.

To Chiron's spotless Cave away,
 Ye Guardians soft of Hymen's bow'r,
 No more the Leaf of am'rous strife display,
Daughter of Nereus, Vesper's sacred Hour
 Rul'd by the silver Moon *whose* footsteps mov'd
 To gain th'expecting Chief, you lov'd.
 She spake prophetic; ev'ry nod
 Celestial gave the *Spring* of Truth
Her words to *foster*, on the Youth
 Propitious smil'd Olympus' God.
 Hark! how the sons of Wisdom claim
 To future deeds the meed of Fame!
 The laurel'd Wreath they twine with conscious joy,
 To deck thy brow, * illustrious Boy,
 Ev'n now on Myfia's Vine-delighting plain,
 (Here † Ign'rance joins th'experienc'd train)
 Ev'n now they point the stream of hostile gore,
 They stretch the *Trojan* breathless on the shore,
 Proud *Telephus*; stern Vengeance marks the way;
 ‡ Nor *thine* from conqu'ring Greece to shield the de-
 stin'd prey.

T t

DIVI-

* Achilles.

† I have ventur'd to expand the Original, which means to intimate the universal Knowledge of these heroic Histories.

‡ Telephus is recorded to have refus'd a passage thro' his Dominions to the Grecian Army, as particulariz'd by the paraphrase to the Oxford Pindar.

DIVISION VI.

His might the solid Bridge, that bore
 The Brothers o'er the tide of Arms,
 And gave, each limb of Troy distain'd with gore,
 Her Lord again to Helen's heav'nly charms;
 Ye Foes, who trod the Host-destroying foil
 To check the harvest of his toil,
 Flush'd with the dauntless pride of force,
 Thou Memnon! breathless on the plain,
 Thou, Hector! Chiefs, and Princes slain
 Bow to the whirlwind of his course.
 Pleas'd in the walks of blood to roam
 For You he points the shadowy Dome;
 His Sires' brave Guardian, and his Country's Grace.
 The Nine, whose smiles to Glory's Race
 Forbid Oblivion's tomb, his honor'd Bier
 Bathe with the sacred Heliconian tear;
 Hark! the deep sigh they heave! and such the
 love
 On Virtue beaming from the Pow'rs above!---
 Thine, Poesy, th'exalted trump of Fame,
Though wrap'd in Death's cold night to tune the
 Heroe's name!

DIVISION VII.

Worth *yet* demands the breath of praise ;
 Again the Muse's rapid Car
 Roll'd o'er * Nicocles' laurel'd Tomb displays
 Each Conquest, that adorns his Isthmian war,
 Crown'd by the Dorian Palm ; with skilful hand
 King of Your sports, Ye neighb'ring band,
 He dealt th'unerring stroke ; his Line
 Still with congenial lustre glows,
 Ev'n now the wreath of Myrtle blows
 Weav'd o'er Cleander's brow divine.
 His the firm Nerve's distended sway !
 He ev'n in Youth's remoter day
 Fill'd with his triumphs Epidaurus' Seat,
 And His the sacred prize to greet,
 That spake † Alcathoüs' worth ! the gen'rous Bard
 (Such be my name) with rich reward

Adorns

* Nicocles is represented by the Scholiast to have been *Uncle* to the Heroe of the piece, *who* gain'd according to the text an Isthmian Triumph ; he likewise gain'd a Dorian Crown, which is no more or less than a crown of Parsley. With us the Parsley-Bed possesses its estimation ; and in this respect at least Modern Ideas associate with the Ancient.

† Alcathoüs Son of Peleus is fabled to have invented Games to the honor of Apollo. The Occasion is generally understood to have been the Conquest

Adorns the son of Virtue ;---in the bow'rs
Of Solitude to waste the moping hours
His daring wishes spurn ; He bursts the chain
By listless Ignorance forg'd, and joins the warrior
Train.

Conquest of the Lion of Cithæron by that God ; a manifest connection with the similar feat of Hercules, engag'd with the Beast of Nemea.

ANNOTATIONS

TO THE FOREGOING

ODES

OF

PINDAR.

ANNOTATIONS

TO THE FOREWORD

OF THE

OF

PINDAR.

ANNOTATIONS

TO

PYTHIAN ODE II.

STROPHE I.

ORIG. V. 1. and 2. Μεγαλοπόλεις Συράκοσαι. The Capital City of the Kingdom of Sicily was compos'd of four separate cities lay'd into one; so that its magnitude must have been very considerable. The name express'd in the plural number may confirm the truth of the division.

Orig. V. 13. ἀγαναῖσιν (placidis—gentle) an epithet, expressive of a high compliment to the Temper, and Skill of Hiero, as the tenor of the text is, of the custom of ancient Poets, to introduce a God or Goddess in aid of a favorite Hero. The Oxford Pindar turns it in the Metaphrase 'agilibus' a construction, which the word will not admit. They who derive it from ἀγάζω are represented by Hen. Stephens to confound the Etymology, which cannot be too accurately regarded.

ANTISTROPHE I.

Orig. V. 3. Ἐναγώνιος Ἑρμῆς. The Scholiast interprets the Epithet here noticed 'president of Battles, or Contests,' either of actual Wars with enemies, or of Sports; which may be construed to turn Peace into War. This interpretation is more readily asserted, than prov'd. Montfaucon in his elaborate descriptions of the several Mercuries

Mercuries of Heathenism represents only two which may direct us to the meaning of this Epithet, and those are rather useful to promote conjecture, than certainty. The first is taken from a Statue, which he says 'se fait admirer par la Beauté du Dessin.' Mercury rests himself upon a Club, the emblem of Hercules, 'et tient un Rouleau de la main gauche.'—Montfaucon closes with 'il y a là quelque Allégorie, qu'il n'est pas aisé à développer.' He has omitted the Ram's head on the left arm, the only mark of allusion to Mercury, and the Statue itself is otherwise the representation of Hercules. If this was the real Statue of Mercury, it might afford some elucidation as to Mercury's presidentship particularly over the Olympic Games, which were instituted in honor of, or by Hercules himself.—Montfaucon *Antiquit. Vol. I. p. 128. Paris Edition 1719.* The other figure exhibits Mercury with the Eagle in his left hand. It is remarked by Montfaucon, 'C'est un symbole de Jupiter, qu'on donne ici à Mercure, pour des raisons que j'ignore.' There are five Greek Letters on the Stone, N.I.K.H.Φ.

Montfaucon doubts whether these Letters allude to Mercury, or to the Artist. If to the former, he is described as the bearer of Victory; which will be a sufficient explanation of his office in the text. The Eagle may imply Mercury's more usual duty as Messenger to Jupiter, who certainly is described to have sent him upon errands to armies in the heat of battle; and in this case he may be said to have presided over wars. The Museum Florentinum contains several gems of Mercury; in the explanations subjoined to which, particular notice is taken of the epithet *εὐαγώμιος* there intimated to have arisen from his *recorded* preservation of Hercules, Castor, and Pollux, with whom his name was celebrated in the Palæstræ; Mercury is there likewise asserted to have directed the Gymnic Arts, and Olympic Games in general.—Mus. Flor. Vol. I. *ad Finem.*

Orig. V. 5. ὅταν will be more clear if read ὅτ' ἔν.

EPODE

E P O D E I.

Orig. V. 43. Τοῦ ἐυεργέτου, &c. This Lecture of Ixion, which I recollect not to have met with in other ancient writers, is well adapted not only to his History in general, but reconciles the insertion of it in this place, though the Tale itself may be esteem'd too minutely recorded in a *Lyric Poem*. But how is the Lesson placed in the mouth of Phlegyas in Virgil's 6th *Æn.* to be reconcil'd!

Discite justitiam moniti, & non temnere Divos.

The story is well known. Phlegyas received the most palpable affront from Apollo, for which that Debauchee deserv'd, that his Temple should be set on fire, an honor confer'd by Phlegyas, whose torments are represented as the consequence of that return. Surely if any one should have been punish'd, it was the God himself, who had acted the part of a brute. The application is more properly made to Theseus, who was detain'd in the infernal regions, and suffer'd due punishment for an attempt to carry off the Desdemona of darkness. Phlegyas may rather according to this construction signify a people inhabiting an island infamous for contempt of the Deities. See Servius ad Virg. *Æn.* vi. Art. *Phlegyas*.*

I cannot omit to mention, that Dr. Young in his 'Centaur not fabulous,' a work deriv'd from as complex a Genius, as ever mark'd the extravagant fables of antiquity, has plac'd the Romance of Ixion in a light of Originality to be expected from a Writer, who join'd a complete knowledge of ancient Mythology with the most vivacious Imagination. See his Preface to the Work.

The Fable of Ixion is observably introduc'd by the History of the Locrenses, preserv'd through the intercession of the Hero in the Text from Anaxilas, to whom that people commission'd Ambassadors soliciting him to withdraw his troops from the Siege of Locri; a Siege, which may be concluded to have been severe, on account of the terrors, particularly affecting the female Inhabitants of that place.

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These

* Phlegyas seems from the *etymology* of the word to have arisen from the Tree of Egyptian, on which the fruit of Grecian Idolatry was grafted.

These Locrenſian Maidens may ſeem, in conformity with the practice of both Grecian, and Roman Cities when reduc'd to a deſpondent ſituation, to have been deputed to Hiero, whoſe reputation, as a Sovereign, and liberality as a Man were the moſt proper inſtruments to deprecate the reſentment of enemies, aggravated by the continued reſiſtance of thoſe, whom they beſieg'd. The guilt of Ixion was in a ſimilar way augmented by his conſciouſneſs of ſuperior merit, which actuated his ambition to the defiance of that Power, whom he had ſo groſsly abus'd. The Leſſon plac'd in the mouth of Ixion as a caution to mankind againſt their neglect of a due acknowledgement for benefits confer'd may allude to ſome tergiverſation of the Locrenſes after their preſervation by the humane policy of the Sicilian Monarch. The Fable of Ixion claims its original exiſtence from a primæval period; the amour of our heathen Adventurer is a type of his ambition; he is accuſed by Pindar of that enormous criminality, Murder; and intentional Fraud was its immediate reſult. Will not theſe allegations receive additional efficacy, if apply'd to the ſacred Records? The Arch-Rebel Cain may be preſum'd the ſource of Ixion. Cain was angry; he was angry, becauſe his Brother's ſacrifice met with the approbation, whiſt his own receiv'd the cenſure of the Almighty, to whom they were at the ſame time offer'd. But Cain felt a conſciouſneſs, that though in external ceremony he ador'd, his heart was far from the Object of his adoration. What the hypo-criſy of the Father began, the audacity of his Descendants attempted to confirm by accumulated oppoſition to their Creator: 'Theſe were the *Giants* of their Days.' In Cain, and in his family the poetical Hiſtory of *Ixion* is fulfill'd; *He* ſlew his Kinsman, and the everlaſting Wheel was the figurative torment of a Wretch wandering from his native ſoil with the load of Conſcience to over-whelm him in his exile. The Elder-born of Adam was enrag'd againſt his *Brother*, becauſe God accepted in preference the devotion of Abel; He, who knoweth all things, knew the genuine character of Cain, and clos'd his ſpeech to this primæval votary of ambition with an aſſurance, that 'Cain ſhould rule over his Brother,' whom the violence of Cain immediately

immediately afterwards destroy'd. Upon God's enquiring from Cain after his Brother, 'Where is Abel, thy Brother?' Cain replies, 'I know not; am I my Brother's keeper?' The most unruly Passions are here exhibited in gloomy assemblage; Hypocrisy in the Offering, Envy from its Non-acceptance, Murder in the consequence, and the insult of a Lye, that Cobweb-screen against the wrath of an injur'd Maker. 'By Faith (saith the Apostle) Abel offer'd unto God a more excellent sacrifice, than Cain.' Abel believ'd in the promises of God announc'd upon the original transgression, that he would put enmity between the Seed of the Serpent, and that of the Woman, which latter should bruise the Serpent's head. By *this* 'he obtain'd witness, that he was righteous, God testifying of his gifts, and by it He, being dead, yet speaketh.' 'Cain brought of the fruit of the Ground, of the Ground, which had receiv'd a curse on occasion of Adam's fall; one testimony, it may be concluded, of his contempt for that word, on which his Brother most solemnly rely'd; and surely no inconclusive argument of the boundless depravity, which, however conceal'd in his own heart, could not but be visible to an all-seeing Judge. 'Cain slew his brother; and wherefore slew he him? Because his own deeds were evil.' A very learned Writer, and elegant Reasoner has, in his Dissertation upon the Faith and sacrifice of Abel, more minutely investigated the principles of *Cain* from the Nature of *his* sacrifice, and the cause of its refusal by the Almighty. Discourses upon the *divine Covenants*, by JAMES HINGESTON, A. M.*

A N T I S T R O P H E II.

Orig. V. 8. Καὶ τὴν ἰξοντ. The passage seems irreconcilable, if *καὶ* be not understood as the preposition prefixed to the participle *ἰξοντ*. And the sense will be, Unlawful desires brought the greatest evil even on Ixion. If one, who is represented as the Favorite of the Gods, has been reduc'd to such extremity, how must inferior mortals expect to be punished!

U u 2

E P O D E

*———Sic saltem fungor inani

Munere Amicitiz.

VIRG. Æn. Lib. vi.

E P O D E II.

Orig. V. 8. *τράφοισα* seems whimsically inserted, unless the Nurse is supposed to be ἡ Γῆ, the *Earth*, and the Centaur to have been nam'd by *its* inhabitants in general.

S T R O P H E III.

Orig. V. 10. *Εἶδον γὰρ, ἕως ἑών*. Archilochus flourish'd between the 23d and 34th Olympiad. Pindar, according to Dr. Blair, who gives an earlier place to his birth than many other writers, dy'd in the 2d year of the 86th Olympiad. The text therefore means, that Archilochus injur'd his property by the severity of his Iambics; a circumstance known to Pindar from record, not by personal experience of the Man. Bayle in his Dictionary, Art. *Archilochus*, takes particular notice of this passage.

A N T I S T R O P H E III.

Orig. V. 2. *πεπαρεῖν*, for *παρεῖν*, (to have pass'd with a liberal mind from the virtue of Courage, to that of Generosity.) This compliment is a sacrifice to the Liberality of Hiero, a suitable attendant upon Heroism. The word seems more reconcileable to the tenor of the text, than *πεπορεῖν* substituted by the Scholiast, and adopted by the Saumur Editor.

E P O D E IV.

Orig. V. 1. *κείνων*. The Saumur, and after him the Oxford Editor turn this word *ἐκείνων*. It may be propos'd to read *κείνων* for *κένων* (inanium). If *ἐκείνων* could be reduc'd into sense, it would scarcely be apply'd with propriety to any foregoing substantive in the original.

Orig. V. 11. *κέντρον δὲ*. This proverbial reflection seems to have been adopted by St. Paul, whose Epistles evince him to have possess'd Grecian Erudition from a study of the best Authors: 'It is hard to kick against the pricks.' Such is the attempt to silence Envy! The preceding expression *Ἐπαυχένιον Ζυγόν* induc'd the Scholiast to a *violent* introduction of the OX, a simile possibly intended to worry the Commentators, and if so, he has been evidently successful. Quid meruere Boves?—*Ovid. Metam.*

ANNOTATIONS

TO

PYTHIAN ODE III.

STROPHE I.

ORIG. V. 2. and 3. The Oxford Paraphrase makes, it may seem, a strange application of the passage in the text; it contains 'a round-about way' of construction. The Version is intended to express the full sense of its Original with becoming brevity.

Orig. V. 11. and 12. The word *ἀνωδονίας* implies freedom from pain, which 'indolentia' adopted in the Oxford Pindar does not adequately express. As to Æsculapius, with whose eminence this Strophe concludes, I have ventur'd for the gratification of the more inquisitive Reader to select authorities from a performance (which will be farther enlarg'd upon in the progress of this work) relating to the ancient, compar'd with the modern state of Greece. 'The Grove of Æsculapius was inclos'd by mountains, within which all the sacrifices as well of the Epidaurians as of strangers were consum'd. One was called Titthion, and on this the God when an Infant was said to have been expos'd, and to have been suckled by a * She-goat. He was a great Physician, and his temple was always crowded

* This Fable cannot be reconcil'd with Pindar's account of Æsculapius's birth, and immediate surrender by Jupiter into the hands of Chiron. The exposition of Infants is

crowded with sick persons: beyond it was the dormitory of the sup-
 pliants. The Grove, besides other Temples, was adorn'd with a
 portico and a fountain remarkable for its roof and decorations; the
 Bath of Æsculapius was one of the benefactions of Antoninus Pius,
 while a Roman Senator: the remains are heaps of stones, pieces
 of brick walls, and scattered fragments of marble, besides some
 Churches, or rather piles of rubbish. The Statue of Æsculapius was
 half as big as that of Jupiter Olympius at Athens. He was repre-
 sented sitting, holding his staff with one hand on the head of a Ser-
 pent, and a Dog lying by him. Many † Tablets describ'd the Cures
 perform'd

is well-known to have disgrac'd the parental Authority of *heathen* Days; and the emi-
 nent qualities attributed to Heroes who *destroy'd*, or to Patriots who *preserv'd* their fel-
 low Citizens, were savagely anticipated in the desertion of *Infants* by those, upon whom
 Society for its own welfare had a claim for *their* nourishment and protection. This
 gloomy Custom may probably have arisen from the fear of shame in the Mother, anxious
 to conceal one Criminality by the indulgence of another. To prevent the mischiefs
 arising from its continuance the Infant so expos'd was the *fabled* Offspring of an
 heathen Deity, and by some *magical* interposition was receiv'd into the Cottage, and
 participated the earnings of a neighboring Peasant. Our Son of Phycis is not un-
 aptly figur'd to have been suckled by a She-Goat, the Milk of which Animal is
 so nutritious, that the Twin-Brothers of Rome are represented to have deriv'd their
 martial intrepidity from the She-wolf that nurs'd them: this instrument of Health
 was early, and profusely apply'd to the sick throughout Greece. Many *Baths* must
 consequently have subsisted at the period, when Æsculapius was *first* worshiped; though
 possibly *that* refer'd to in the above quotation, may be the *only one* remaining in toler-
 able perfection, and its original formation boasts a period of no fewer than 1640 years.

† A friend of Diagoras the Philosopher call'd the Atheist having found him in
 a temple, "You," says he, "who think the Gods take no notice of human affairs,
 do not you see by this number of Pictures, how many people for the sake of their
 vows have been sav'd in storms at sea, and got safe into harbor?" "Yes," says
 Diagoras, "I see how it is; those are never painted, who happen to be drown'd."

(1) The temples of Æsculapius were more especially rich in these Offerings, which

(2) Livy says, were the price and pay for the cures, that he had wrought for the Sick.

Wiles

(1) Cicero de Nat. Deor. lib. iii.

(2) Liv. lib. xlv.

perform'd by the Deity, yet he had not escap'd contumely, and robbery. Dionysius deprived him of his golden beard, affirming it was very unseemly in him to appear in that manner, when his father Apollo was always seen with his face smooth. Sylla amass'd the precious offerings belonging to him (Æsculapius) to pay *his* army before Athens: A few fragments of white marble exquisitely carv'd occur in the heap of the Temple. The inclosure of the Temple once abounded in (with) inscriptions; the divine *prescriptions* have perish'd, or are bury'd in the ruins, but a specimen is extant from similar records once preserv'd in his Temple in the Isle of Tiber near Rome. The complaint was * spitting of blood, and the person deem'd incurable; but Æsculapius prevail'd. He was restor'd, and return'd thanks before the People.

The Springs and Wells by the ruins are now suppos'd to possess many excellent properties. To these, and a good Air, with the recreations of the Theatre, and of the Stadium, and to the medicinal knowledge, and experience of the Priests may be attributed both the recovery of the sick, and the reputation of Æsculapius. The renown and worship of this God began in Epidauria, (Epidaurus) and continued many centuries; since he fail'd, some *Saints* have succeeded to the business, and I have seen Patients lying in beds in their Churches at Athens. The whole neighborhood has for ages plunder'd the Grove. DR. CHANDLER's *Travels in Greece*.

When Pindar, as in the Ode which gives rise to the present quotation attributes to Chiron, or rather it may seem to Æsculapius a knowledge

Wiles (1) of the Devil to deceive the credulous, or tricks of the Pagan Priests suborning Men to counterfeit diseases, and miraculous cures! MIDDLETON's *Letter from Rome*, Oct. Ed. p. 104.

* St. Januarius's blood a favorite Celebration in Romish (modern) Legends is a miracle of equal authority with the above; with this difference, that the Æsculapian was a *liquid*, ready found; the other has not been so *constantly* melted through means of the Priest, however *quarm* in the Cause.

(1) Montfaucon, *Antiq. lib. iv. ch. 6.*

knowledge in Medicinal applications, which never are experienc'd to fail, and a skill equal to every task of Surgery, the compliments are as becoming in Poetry, as they were certainly false in fact. The observation of our ingenious, and accurate Traveler may be extended to this extravagant applause; for Air and Exercise added to Springs confirm'd to be salutary are in all periods more valuable, as frequently tending to prevent (unless where forbidden by spleen) the necessity of consulting more complicated, and injurious *appearances* of remedies. Our Author's favorable opinion of the superior medicinal (or other) knowledge of *ancient* Priests may be more familiarly apply'd to their political artifice; the 'pia fraus' for which they are recorded with infamy.

ANTISTROPHE II.

Orig. V. 59. Laceria is term'd by Suidas a City, without an intimation of the Kingdom, in which it was situated; it may be collected, from its vicinity to the lake of Boëbis in the text, to have been plac'd in Theffaly, as may be gather'd from Pindar's Scholiast on the passage. The Oxford Paraphrase explains that part of the *second Strophe*, which alludes to Apollo's uncommon sagacity (and a *jealous* Eye is of a penetrating Cast) in finding out this fresh Amour of his Mistress *at so great a distance* by the assistance of a Raven, which

‘*Cyntbii et Aurem*

Vellit, & admonuit.’

Suidas has propos'd a Meaning to the passage conformably with Grecian whim. The appellation of Coronis, the 'perfidia Nympha' upon whom Apollo inflict'd so unwarrantable a punishment, (for how can a Woman be true to her Lover, who has induc'd her to be false to herself?) owes its Origin to the word *Κορώνη*, signifying a Raven; and Suidas in his explanation of the word immediately ensuing *Λακέρεια*, (Laceria in the original) directs us particularly to this Bird, when he construes *Λακέρεια Κορώνη*, to mean 'crebrò crocicans Cornix.' See his Dictionary of heathen tales. These Circumstances may appear to reconcile

concile the insertion of a Name by Pindar, which is not so familiarly known in point of situation, as a City rever'd by Grecian Esteem. Add to which, that Pindar's descriptions allude to the earlier states of Greece.

E P O D E II.

Orig. V. 121. The Text runs, 'I would pass over the Ionian Sea to the Fountain of Arethusa, and visit my Friend, who built (as the Oxford Paraphrase explains it) the City of Ætna.' Arethusa, the well-known River (here term'd a fountain) ran through Sicily, uniting with the River Alpheus in its course. Ovid in his Romance of Mythology paints them, as living Personages. The Scholia enter upon a prolix Comment touching the name, and situation of the Ionian Sea, rather, it may seem, curious, than useful.

A N T I S T R O P H E IV.

Orig. V. 141. This, we may be persuaded, is not intended as a doubt, whether the King of Syracuse (Sicily in general) possess'd the talents commended in the Text. It might therefore be less questionable to turn the sense of the passage *positively*;

Συ δὲ λόγων συνεμμεν
Κορυφᾶν, Ἰερῶν,
Ορθᾶν ἐπιστά·

A N T I S T R O P H E V.

Orig. V. 178. The Editor of the *Six Olympic Odes* in English verse, which have been intimated in the *Observations* prefix'd to the present Work, has with ingenuity confuted a fantastic, but establish'd anecdote relating to Achilles held by his Mother, while he was dip'd in the River Styx; from this *cold* Bath (as the Record sings) he was render'd invulnerable 'exceptâ parte, quâ a Matre tentus est.' This Fable, our remarker says, claims no Augustan, and *no prior* Writer, (it may be added) to its vindication. It is indeed only, as he

X x

alleges,

alleges, to be collected from a single Enthusiast 'ad Calcem Eruditionis Romanæ;' an heterogeneous Bard, Ape of the *Augustan*, however esteem'd an Ornament to the *Age*, wherein Tiberius flourish'd *not*. In no other instance, the River 'novies circumfusa,' is represented to have possess'd such *invigorating quality*; this River of the dead, not of the living. Achilles was an extraordinary Heroe, and writers, who supported Roman literature, when in its decline, might wish to throw in additions by way of finish to its Caricatures. Homer painted him in perpetual defiance of Danger; this might have led to an Idea of his having been invulnerable, because, tho' perpetually expos'd, he is never represented to have receiv'd any wound, but his last. The particular quality ascrib'd to him is swiftness of foot; but the most expeditious Champions are not unusually caught. Achilles was only once caught, and that was to the purpose; for the Text says without any mention of *Paris*, that he was slain by arrows. Having been fabled originally a Phænomenon, as to *Birth*; more modern Credulity might determine itself to affix some event on Occasion of his *Death*, to conclude in the spirit of logical Conceit 'absurdum per absurdius.' It may not however be omitted, that Homer would have been guilty of the most glaring impropriety by the provision of a *shield* for the security of his Heroe, if unsusceptible of a wound; an error of Judgment for which neither the elegance of description, nor the spirit of sentiment exhausted on *that subject*, could have sufficiently aton'd.

It may not be amiss to enlarge upon this Story, not with a disposition to maintain its propriety, (for 'the Ancients themselves, who had (says Mr. Bayle) examin'd things a little, consider'd these stories only as fallies of Wit, and Imagination,' he might have added, that being the product of Poetry they must be construed to have been *thus* design'd by the Writers, who describ'd them) but from a wish to deduce its Origin from the genius of heathen Mythology, through the medium of more remote antiquity. The Tale of this Heroe's infant food, the marrow of Lions, has been properly commented by Bayle;
and

and set aside as not more easily to be digested by a reader, than it could have been in the nature of things by our *brawny Suckling*. When Thetis is recorded to have dip'd her Offspring in the Styx, common sense revolts from the idea of a literal interpretation. Statius is the sole authority quoted in evidence that the *latter* fable was current in earlier ages; but Statius may not be submitted to, as sufficient to the point; for he was not interested, like his poetical predecessors of Greece or Rome to perpetuate Mythological romances, and he moreover mentions it as a fact of establish'd record, *ad Stygios iterum fero mergere fontes*. Servius adopts the fide of its authenticity, but from his neglect to intimate Statius, no less than from the mode of his expression it may be infer'd, that he asserted it from a persuasion of its establishment in the world of Letters; the same may be collected to have guided the opinion of Segrais*. Its rise may be attributed to the *legend* of our Heroe's birth from Peleus, and from Thetis, and from this conclusion, *each* will support the *other*; Peleus was son of Æacus, an Heroe of the † Argonautic expedition; a mere Mortal, but from his *traditionary* Spirit of Adventure rank'd among the *Demigods* of old. Thetis, as Queen of the Ocean, in which Phœbus is fabled to have *set*, is not inconsistently *recorded* to have *dip'd* her Offspring in the River, which flow'd through the regions of darkness, the *Aides* of antiquity. This River may be reasonably surmis'd to have possess'd a *magical* efficacy, distinguish'd more immediately by its subserviency to purposes of Heroism. The Climate most sacred to the poetical enthusiasm of the Greeks was situated in the *western* point; the experience of the Sun's decline in that quarter might have been sufficient to render it an Object of veneration upon minds, so warmly dispos'd to such impressions, without a full confirmation of

X x 2

the

* Preface to his Edition of Virgil's *Æneis*.

† Two Argonautic expeditions subsist upon record; the first a poetical sacrifice to the History of the Ark; the second, to the earliest emigrants over the great western Ocean to the several Islands, and Kingdoms of Greece; *whose* Bards first circulated tales of romantic Heroism, to aggrandize the reputation of its native Warriors.

the Truth itself from a remark, that the earlier adventures in Navigation consequent upon the original dispersion of Mankind were actually made from the Western, the genuine Hyperborean regions, whence originated the Colonies of the Grecian World.

E P O D E III.

Orig. V. 111. The Disorder, with which Hiero in the present Ode is alledg'd to have been afflicted, has usually been concluded the Stone; an eminent Critic of, and Writer in the Roman tongue has elegantly commented upon it in his consideration of the *moral sentiment* of Pindar (V. 145) well-adapted, it must be confess'd, to the Mouth of an Heathen, that 'the Gods distribute two Evils, where they indulge a single Good,' or as the purer language of submission hath express'd itself 'eo modo Deum res humanas miscere, ut nemini sincera unquam contingat felicitas.' This Author thus acquaints us with the Complaint in question; 'Quonam morbo implicitus fuerit, non nisi ex scholiaste discendum est: Ille ex Libro desiderato Aristotelis * scribit Gelonem morbo Hydropico mortem obiisse, Hieronem verò Syracusis ex renibus laborasse. Ineluctabile quoddam fuisse malum, et humanis Artibus cedere nescium, ipse ostendit Pindarus; ubi exoptat etiamnum vivere Chironem, ut efficaci illius, et pænè divinâ ope sanitatem Hiero aliquando tandem consequeretur.' He had said in the phrase immediately preceding, with the moral Poetry of Pindar, 'nec præteritarum memoria victoriarum, nec imperii decus præsens Hieronem exemit ægritudine, aut dolorem morbi inveterascentis consopivit.'—BARFORD's dissertation on the First Pyth. Ode. Cambride, 1751.

* Περὶ Γελῶν πολιτείας.

ANNOTATIONS

TO

PYTHIAN ODE IV.

STROPHE I.

ORIG. V. 10. Suidas acquaints us with the History of this Battus King of Cyrene, and Son of a Monarch, who govern'd the Island Thera, and call'd by the same Name. This History is so season'd with romance, that I might satisfy myself with a reference of the Reader *blest* with extreme Curiosity, to the word itself, as discuss'd by that critical Lexicographer. Battus, it seems, had a low voice, with an impediment in his speech; a refinement of Grecian invention upon the original builder of the City Cyrene, not improbably one of the earliest settlers on the Continent of Greece, after the dispersion of the Sons of Men, who had fail'd in their extravagant undertaking of Babel. Battus's imperfection of voice seems characteristic of the miraculous confusion of Tongues, which possess'd those builders of primæval ambition. The City of Cyrene is express'd to have been built conformably with the Oracle of Apollo, attended with a prophecy of his priestess Medea, who fix'd the first settlement of that place to the seventeenth generation of Eumelus, mention'd in the second Antistrophe to have receiv'd possession of Thera from Eurypylus, Offspring of Neptune; by which last peculiarity it may be at once understood merely that Thera was an Island,
and

and therefore a suitable present from a descendent of that fabulous president of the Waters surrounding it. But what may be gather'd from the *Report* suggested by Pindar, that the Βάλακα, or glebe of this Island was lost in the Ocean, though the διοπολος δάμων gave so earnest directions to the Servants of Eumelus, to preserve the property of their master. These circumstances undoubtedly refer to a very antient Tradition, so envelop'd in the labyrinth of fable, as to render impracticable its reduction to original purity; there will be trouble even to reconcile it with sense. The Transaction thus labor'd in the Text, and which occasions the Oration of Medea, appears to have been previous to the Argonautic expedition, that attempt of the Heraclidæ to settle in a Nation at a considerable distance from their own, over a large tract of Ocean; and certain of experiencing, after their escape from the 'floating rocks' or Symplegadæ, and from other imminent dangers in their voyage, the severest difficulties from opposition, and artifice, after they had landed upon the destin'd spot. Here Fable grows luxuriant; the Oxen breathing volumes of Fire may denote the resistance of the Inhabitants, necessarily to be overpower'd before the Invaders could till the Ground, without which the possession of it had been useless; and the Dragon watching the golden Fleece may imply the extreme vigilance of the People in support of their *Rights*. To return to Thera, more antiently call'd Callista, we may learn from the reflections of our Poet the best Comment on the history of the Text; that the period limited for the possession of Cyrene by Euphemus was ascertain'd for the *seventeenth generation*. By the Conjunction of an Oracle, we may be led to suspect the Account itself as more directly deriv'd from Greece; but the source rises much higher. The Text says, that if the *Son of Neptune* had thrown this 'glebe' of Land, which had been presented to the adventurer, into Tænarus a promontory sacred to Neptune, *then* would *his fourth* generation have acquir'd the Continent of Libya, or Egypt; an assertion, which may reconcile the Opinion, that though the Grecian States ow'd their Origin principally to Colonies of Egyptians,

tians, yet there were instances, in which portions of Egypt were peopled from Greece. *Tenarus* is stil'd by the Scholiast a City of Laconia, in which was the Gate of AÏDES; this was the native Country of Euphemus, who is describ'd in the course of the present Composition, as an attendant upon the Argonautic Voyage, and setting out from *that Country*. By the caution express'd to have been taken by Medea in her speech with respect to the servants of Euphemus, it may be concluded, that some neglect had arisen in the original settlement of Thera, which seems by the Note on Verse 79. of this Ode introduc'd into the Oxford Pindar, to have been afterwards peopled by foreigners, particularly Phœnicians; not, as it might have been by our Poet's *favorites*, and *Countrymen*, the *Greeks*. On the whole the Oration of Medea must be puzzling to the more recent Commentator, unless aided by the accuracy, and learning of a Bryant, who has in other cases ascertain'd events from an elucidation of particular periods, and made History subservient to the more exalted purports of Religion; of Religion uncorrupted, and consciously smiling amid the surly scoffs, and envenom'd malice of Infidelity. The excellent Writer just mention'd may be collect'd to favor the above idea explanatory of Battus from the period of his existence, by acceding to a *quotation* from the Copy of an ancient Record 'found by some Grecian in an Egyptian Temple, and taken from the Sibylline Oracles.'

Ἄυταρ ἔπει πυργὸς τ' ἔπεσε, γλωσσάιτ' ἀνθρώπων
 Εἰς πολλὰς θνητῶν ἐμερίσθησαν διαλεκτὰς
 Παντοδαπαῖς φωναῖσι διστρέφον, αὐτὰρ ἀπασα.
 Γαῖα ἐροτῶν πλεῖστον μερίζομενων βασιλῆων.

Thus fell the Tow'r; the human voice betrays
 Th'ambiguous accent, and divided phrase;
 The chequer'd sound (a Maze of Jargon!) springs,
 And peopled Earth avows her various Kings.

BRYANT'S Mythol. Vol. III. P. 78.

STROPHE

S T R O P H E IV.

Orig. V. 133. *μονοκρηπιδα* is an Epithet, apply'd by Suidas to Mercury, whom probably, as appearing in the whimsical 'degradation' of a single slipper, this fantastic Phænomenon of the text personated on the present important occasion.

S T R O P H E VI.

Orig. V. 253. *Βῆς ματηρ*. Cretheus, and Salmoneus two of the *Titanian Race* are honor'd with this Mother of a larger size. Salmoneus has been immortaliz'd by Virgil on occasion of the *ingenious* malice, which attended his punishment by Jupiter. This Mother is call'd 'Enarca' in the Oxford paraphrase. The Reader cannot be dissatisfy'd with the following reflections upon the word *ἄρς*. 'The Term *Βου* in the Amonian language signify'd any thing large and noble. The God Sehor was call'd Bou-Sehor. This was the *Βουσις* of the Greeks, who retain'd this term in their own language; and used it in the same sense; accordingly *Βεπαις* was a jolly fine boy; *Βεθυσια*, a great sacrifice; *Βεπρηνες*, vast rocks: *Βεγασιος*, a great boaster; *Βελιμος*, a great hunger, or famine. The term Pleg, or Peleg related to separation, and dispersion; and when * Homer mentions *θεινομεναι βεπληγι*, the original

* Homer Iliad, vers. 133.—We may from the above very ingenious criticism form an idea of the *συμπληγάδες*, which consider'd from their denomination of 'floating Rocks' were evidently Creatures of Grecian Fancy, ingrafted upon a wild misconstruction of the word Pleg, or Peleg. They may be concluded to comprehend the various dangers repeatedly surrounding the primæval adventurers upon Seas, unknown before. To finish the Picture; if Grecian Enthusiasm be esteem'd to deserve a comment we may be persuaded, that superstitious Ignorance conjur'd up *these* Phantoms, which could not have existed in nature. The Scottish Isles still remain the Nurseries of visionary conceits; and though their inhabitants arrogate, with their Brethren of the *Continent* of Scotland, the magic possession of *mental* second sight, they can boast but in a less efficacious degree, the Use of the first *corporeal* one. A competent Judge of Mankind in general, and of our Northern *Children of Romance* in particular has delineated

ginal word was Bou-Pleg, or Bou-Peleg, which means literally a great dispersion. The Son of Heber was nam'd Peleg, because in his days the Earth was divided; and his *Name* accordingly signify'd division, and separation. But the Poet not knowing or not regarding the true meaning of the word Pleg or Peleg, has chang'd it to an instrument of Husbandry; and instead of saying, that the Deity pursued the rebels, and scatter'd them with Bou-Pleg, a great dissipation, he has made Lycurgus follow 'and beat them *Βεπληγῇ*, with an Ox-Goad.'

BRYANT'S *Mythol.* Vol. III. p. 44, 45.

It may not unreasonably be concluded that the Origin of the term *ἄλλος*, as expressing substances of a larger size boasts a very early date. The riches of the patriarchal world consisted principally of flocks, and herds; and the superior magnitude of the *lowing Animal* might have riveted a superior attention in those, who possess'd, or tended them. Hence the Ox was apply'd to characterize *other* objects form'd on a more bulky plan; and this application probably continued, when the original subject of such distinction was regarded, or remember'd no more. Particular ideas are affix'd to, or eras'd by particular situations.

Y y

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lineated in the following verses the dispositions of *All*, in the character of an *Individual*, whom he has plac'd in the *Hebrides*, the *Hill*, or *Valley* whereof intimated in his description *reflects* the fluctuations of the Grecian Symplegadae.

As when a Shepherd of the Hebrid Isles,
Plac'd far amid the melancholy Main,
(Whether it be lone *Fancy* him beguiles,
Or that aerial Beings sometimes deign
To stand embodied to our senses plain)
Sees on the naked Hill, or Valley low,
The whilst in Ocean Phœbus dips his wain,
A vast assembly moving to, and fro:
Then all at once in air dissolves the wond'rous show.

THOMPSON'S *Castle of Indolence*, Stanza xxx.

The 'moving Stones' notic'd in the *Analysis*, &c. Vol. III. p. 532, to 537 inclusive, form a *kindred* picture for the gratification of learned Curiosity, but seem far better reconcil'd to Truth, than the Symplegadae.

The Epithet *ἑωπρία* is little suited, in modern taste, to characterize Grace, and Beauty; *Grecian* Goddeses might have been, *our own* cannot be satisfy'd with the compliment. The • *prodigious-minded* Titanians were dignify'd with the name of Giants; but their daring-ness of Soul rather than their enormity of Frame handed them down as Earth's 'Children of a larger growth.'

E P O D E VIII.

Orig. V. 290. The following Description by a masterly Writer cannot fail to entertain the reader of taste.

'The Water of *Castalia*, from which the *Pythia* and the Poets who versify'd her answers were believ'd to derive a large share of their inspiration, descends through a cleft of *Parnassus*; the Rock on each side high and steep ending in two Summits, of which one was call'd *Hyampeia*, and had beneath it the sacred portion of *Autonoüs*, a local Hero, as distinguish'd as *Phylacus*: from this precipice the *Delphins* threw down the famous *Æsop*. By a stream within the Cleft are small broken stairs, leading to a Cavity, in which is water, and once perhaps up to the top. Grooves have been cut, and the marks of Tools are visible on the rock; but the current, instead of supplying a fountain, now passes over its native bed, and hastens down a course deep-worn, to join the *Pleistus*. Close by, at the foot of the eastern precipice, is a basin with Steps on the Margin, once it is likely the baths us'd by the *Pythia*. Above in the side of the Mountain is a petty church, dedicated to *St. John*, within which are excavations resembling Niches partly conceal'd from view by a Tree. The water is limpid, and exceedingly cold. Returning from the village in the Evening I began to wash my hands in it, but was instantly chill'd, and seiz'd with a tremor, which rendered me unable to stand, or walk without support. On reaching the Monastery, I was wrap'd in a garment lin'd with warm fur, and drinking freely of Wine fell into a most profuse perspiration. This incident, when *Apollo* was dreaded, might

• 'Children of a larger growth.'

POPE.

might have been embellish'd with a superstitious interpretation. Perhaps the *Pythia*, who bath'd in this icy fluid, mistook her shivering for the God.' DR. CHANDLER'S *Travels in Greece*. The concluding reflection is ingenious, and plausible.

S T R O P H E X.

Orig. V. 376. Mr. Bryant, Vol. III. p. 200 of his *Mythology* quotes the Scholia on this place, as a proof, that the Egyptians were famous for their Linen Manufactories, and that the Colchians adopted the Use of Linen from that People. 'They (the Egyptians) introduc'd it into Colchis, famous for its Flax, and Linen. The Egyptians were styl'd *Turba linigera*,' and the Athenians had not long left off this kind of apparel in the time of Thucydides. It seems to have been universally the garb of the Cuthite Indians. The Egyptians indeed necessarily abounded in Linen from the *very* liberal Use, not to say, Abuse of it in their *wrapings* of deceas'd Bodies; the wasteful decorations of Mummies sanctify'd from earlier periods of the World by the prepossession of that mysterious People. Phasis in the text was according to the Scholia a River of Scythia in Asia, though here more reasonably plac'd by the same authority as a River of Europe near the Palus Mæotis, and the Sea of Tanais. Schmidius is rational in his Ideas on the Argonautic revolt from the Opinion relative to the motion of the Symplegadæ, which he asserts, that they (it may be concluded, from a more close inspection of them, than had before been made) found to be immoveable. These formidable appearances at a greater distance probably convey'd to the Observer a motion in the rocks *themselves*, when the real motion might be only that of the billows breaking round them. Few if any other *Trials* had been at this time hazarded upon the Ocean by the restlessness of Mankind: and superstition familiarly confirms, what terror has conceiv'd. 'We know (says our sacred Mythologist) that most Migrations of old were by the Greeks represented, as warlike expeditions.' *Analys.* Vol. III. p. 473.

ANTISTROPHE XIII.

Orig. V. 518. Atlas is represented by the Critics on the present passage to have been banish'd by Jupiter for his attempt against the powers of Heaven; many explanations of *this History* are submitted in the Oxford Edition of our Author. Schmidius usually the most clear and satisfactory Commentator has in this case increas'd difficulties by an earnestness to remove them. Atlas was a Titanian; and if the sense of the Original be concluded to assert a * still-continuing struggle of this furious Giant with the Father of Heaven, though he had been banish'd from his native Country, and depriv'd of his possessions, how can the expression immediately ensuing be reconcil'd? 'Jupiter *has* loos'd the Titanians.' To remedy such inconsistency, bearing hard against the proper explication of the place, we may cast the Words in the interrogatory Mold. 'Does Atlas still resist, though exil'd from his Country, and possessions?' It is usual in the Greek, and other languages, (and it has likewise its effect in our own) to ask a question, when a positive Negation is intended. The subsequent allusion to the Titanians is hereby render'd an appendage to (as it should be) not a contradiction of the sentiment relating to Atlas; add that the reflection is more happily reconcil'd to the petition of the Poet to Arcefilaüs in favor of Demophilus, one of the 'Titanes minorum Gentium,' who labor'd precisely under a similar condemnation with the insurgents against Heaven recorded in the Original. *Had not* Atlas concluded his opposition to Jupiter, when under punishment for his boldness, and *has not* Demophilus likewise, who now suffers for his resistance to Your authority, o King Arcefilaüs, declin'd any farther opposition?—Mr. Bryant deduces the freedom of the Titanians from the generous disposition of Jupiter, 'the Titanians were at last freed from bondage.' *Anal. Mythol.* Vol. III. p. 63. An admirable example for the imitation of a *Tyrant*, whose

* Προσπαλαις νυν.

whose continuation of punishment to an *unresisting Captive* might very probably be esteem'd by our Poet to be severity without reason, and cruelty in the infliction of vengeance, little likely to produce the reformation of the oppress'd. I know not, whether the particular *Derivation* of the Names, attributed to the Sovereign, and to the subject, may be esteem'd to merit attention, as characteristic of the personages themselves in point of *political* situation.

ANNOTATIONS

TO

PYTHIAN ODE V.

STROPHE I.

ORIG. V. 12. Castor, and Pollux were usually introduc'd by heathen Mythology on *white horses*, when a Battle is represented on the Eve of a decision *against* the Army, whose Cause was espous'd by the Poet describing it: these constantly turn'd the scale of Fortune according to the wishes of the Writer. The *wintry Storm* intimated by Pindar may be concluded to have figur'd the civil sedition in Cyrene, which in the former Ode Arcefilaüs is alledg'd to have quash'd, and to have banish'd several, whom he esteem'd principals in the Rebellion; in the present reflection Pindar may without violence be conjectur'd to allude to its total dissipation, from the picture of happiness which he draws for the *house* of Arcefilaüs, the overthrow whereof might have follow'd a successful termination on the side of his Opponents. This explanation seems confirm'd by the Poet's assertion at the Close of his Composition, that the Life, 'or the Nation' of Arcefilaüs was no longer troubled with the wintry tempests of *popular Insurrections*.

ANTI-

ANTISTROPHE II.

Orig. V. 60. *ῥυχομαί* cannot be render'd with the more enlarg'd meaning of the Original. The Editor has wish'd throughout his whole version of these Odes to preserve as nearly, and as frequently as possible epithets, particularly when compounded; such being characteristic of the Writer, and of the Language, in which he wrote. The word *ῥυ* or *ῑυ* prefix'd to adjectives conveys a force, to which, in so very small a compass, the English tongue is not adequate. It is more venial however to *fall short*, than to *lose sight* of the Author, we attempt.

STROPHE III.

Orig. V. 93, 94. The progress of the Heraclidæ in their dispersion over the Kingdoms of Greece is here intimated to have been made through Lacedæmon, Argos, and Pylos. Grecian Vanity would not admit its Poets to describe *Settlements*, to which it could never be persuaded, that *its own* were posterior. The Version has defer'd the introduction of Lacedæmon to the concluding line of *this* Strophe, to prevent a Confusion arising from the Names of Sparta, and Lacedæmon, which more modern æras have familiarly united. Pindar continues to speak in his own person, from the fourth *line* of the second Antistrophe; *That* immediately ensuing explains the reason of his Compliments to *Sparta*, though *himself* a Theban. The Descendents of Ægeus, father of Theseus, came, as the Poet expresses himself, from Sparta into the Island of Thera; and these were *his* Ancestors. We may from this intimation conclude that the Spartans form'd the earliest settlement of Thera; and thence infer, that the present of this Island from the *Son of Neptune*, as describ'd in the foregoing Ode, and which seems very difficult on any other supposition to reconcile, was not succeeded by the immediate *colonization* of the Adventurer, to whom it was indulg'd; but that many Generations after this *fabled Period* a body of *Greeks* established themselves therein. And indeed *very remote* foreigners, though for occasional convenience they may have

have been induc'd to make their descents upon an Island, cannot from general *historical* experience be furmis'd, to have *usually* form'd Colonies, which were, unless from an extraordinary concurrence of events, rarely destin'd to *continue* in so *disunited* a situation. The Object was Continent, and this extensive plan of Ambition could not have been gratify'd by a contracted insular Establishment.

S T R O P H E IV.

Orig. V. 135. ἀκρόντι. The beginning of this Strophe is turn'd by the Version in a form, which the Editor esteem'd to convey a finer sentiment of Poetry, and to be conformable with the religious enthusiasm not only of the Greeks, requisite in this instance to be consulted, but with that perhaps of every other sect, or system of devotion throughout the ancient, and *modern* World, *ever* familiariz'd to the picture of ancestors, remarking after death the conduct of their successors, as if still continuing in existence.

ANNOTATIONS

TO

PYTHIAN ODE VI.

STROPHE I.

ORIG. V. 1. *Ἀνίστατ'*. This solemn Address, which adds singular dignity to the exordium of the Piece, is made to the People at large, or to the Choir, appointed for the several portions of the Ode. The 'favete linguis' of Horace carries a parallel air; which by the way is judiciously return'd by Father Sanadon to the procemium of the Secular Ode, where it has a connection little observable as it was plac'd before (Od. I. B. iii.) The Secular Games deriv'd their origin from the Games of Greece, and the Apostrophe of Horace may be esteem'd to have been, though less directly, borrowed from Pindar.

Orig. V. 2. and 3. *Ἄρναν—Ομφαλὸν*—The plains of Delphos were call'd the Centre of the Earth from a record, that Jupiter anxious to ascertain this centre dismiss'd two Eagles, one from the East, the other from the West, which came to Delphos at the same juncture. In commemoration of that event, Jupiter is fabled to have consecrated two golden Eagles in the Temple of Apollo at Delphos. Such is the representation of Benedictus (the Saumur Editor of Pindar) on V. 7. Strophe 1. of the 4th Pythian Ode, where the Priest is described to sit near the two golden Eagles, fix'd on each side of the altar. This may

in some measure tend to explain a passage, puzzling to the Commentators;

Τὶς θεῶν ναοῖσιν ὁιω-
νῶν Βασιλῆα δίδυ-
μον ἔθηκε;

Olymp. Od. xii. Epod. 1.

Here, as usual in the ancient Poets, a question is ask'd, not implying a doubt, but to enliven the attention of an hearer to well-known circumstances; and the inventors of the Arts, and Institutions specify'd in the text may seem to be compriz'd. 'Θεῶν' may be either apply'd to 'τὶς' or 'ναοῖσιν'. The first may be prefer'd, and the plural 'temples' may allude to the custom of placing eagles in *various* temples, after this example of Jupiter. The venerable Grecian Architecture has been pull'd to pieces to ascertain the immediate situation of these two Eagles, which though plac'd by human hands demanded no less than an heathen Deity attended with a legendary tale, to assist the worship of ancient Idolatry. On the whole I cannot but suppose the Fable to have arisen from a bungling mixture of Heathen Mythology with the description of the Raven and the Dove, sent from the Ark, as simply deliver'd in Holy Writ; for ancient Heathenism, like more modern commentators, made little scruple grossly to force the stream of History from its sacred channel, and overflow the boundaries of Reason, and Religion with the muddy torrent of enthusiastic conceits.

The Raven, Mr. Bryant acquaints us, 'is said to have preceded, and directed the Colony, which Battus led to Cyrene.' See Pyth. Ode iv. BRYANT'S *Analys.* Vol. II. p. 285.

STROPHE II.

Orig. V. 1. ἐπιδείξια χερσὶ. The latter word alludes to 'Skill,' the former to 'good Fortune,' favorable omens * having in *ancient* times of

* Success was prognosticated likewise from appearances, the more whimsical the better, which exhibited themselves from *the left*. Heathen like its descendent Popish Enthusiasm

of Idolatry proceeded from the *right band*: Our English word Dexterity deriv'd from *δεξιός*, if poetical, would express in some degree both skill, and its presum'd consequence success.

ANTISTROPHE II.

Orig. V. 1. Antilochus is represented in the Games exhibited by Homer, as a very skilfull Charioteer; his reputation for Heroism in general gives a consistency to the insertion of his name in this Ode, and is greatly honorable to the Hero of the Piece. I have plac'd the Javelin * in the hand of Memnon, who is mention'd in the text more recently than Antilochus; and such a construction particularly heightens the colors of the Ode, delineating a Father corresponding in principles of affection with his Son.

Enthusiasm acted the part of an experienc'd Juggler, changing Hands as circumstances requir'd, more effectually to cajole the People.

* *χαλκίον ἔγχος*—Orig. V. 7. of the above Antistrophe.

ANNOTATIONS

TO

PYTHIAN ODE VII.

STROPHE I.

ORIG. V. 14. The Name of *Olympia*, says Dr. Chandler, who proceeded to that place after a survey of the ruins of *Elis*, 'will ever be held in veneration for its precious *Æra* by the Chronologer, and Historian.' No wonder then, that himself and his Companions approach'd it with an anxiety of expectation, which aggravated their disappointment on finding it almost naked. They here met with 'a Ruin, which they found to be the Walls of the Cell of a very large Temple standing many feet high, and well built; the Stones all injur'd, and manifesting the labor of persons, who had endeavor'd by boring to get at the *Metal*, with which they were cemented.' From a massive Capital remaining, it was collected, 'that the Edifice had been of the Doric Order. At a distance before it was a deep hollow with stagnant water, and brick-work,' where it is imagin'd 'was the *Stadium*. The site is by the road side in a green valley between two ranges of even summits pleasantly wooded; the mountain once called *Cronium* on the North, on the South the river *Alpheus*.'

Concerning *Elis* our Author in a foregoing reflection observes, that 'its structures appear to have been rais'd with materials far less elegant,

elegant, and durable than the produce of the *Ionian*, and *Attic* quarries; an octagon building with niches' seems to have been 'a Temple with a circular peristyle.' The Ruins of this, and of other Edifices 'of brick, and not considerable stand detach'd from each other, ranging in a Vale southward from the wide bed of the River *Piræus*, which by the margin has several large stones, perhaps reliques of the *Gymnasium*.'

Happy as I am to celebrate the eminence of a Writer by whom I have not the honor to be known, he would himself, I am persuaded, acquit me of flattery, when I discharge a debt of gratitude to a *Friend*, from whose conversation and writings I have experienc'd the spirit of Society, in improvement. His discourse deliver'd in the British Chapel at Leghorn pictures the situation of *modern* Italy, and drops the gen'rous tear of compassion upon its contrast with that *ancient* region of Arts and Arms.

'What mind, susceptible of impresson, can help lamenting the melancholy fate, that has attended not only the empire of *this* great country, but even its cities, and public buildings? The traveller can scarcely step without trampling upon the ruins either of temples, or palaces, or aqueducts, or triumphal arches, or other sorrowful remains of ancient splendor and magnificence. Here stood the temple of Jupiter, or Mars, or Romulus, those vain, and feeble protectors of the Roman Commonwealth! There was the villa of Cato, of Cicero, and Lucullus! Yonder are the few, and wretched remains of a great and populous city! What hurry, and stir of business; what plans of wealth, and grandeur, were forming by the active spirits of that busy scene, while yet in its flourishing, and opulent state! Behold, it is now become a desert or heap of ruins, a possession for the bittern, an hiding-place for the viper, and the lizard. An earth-quake, or subterraneous fire has overturn'd it from its foundation, and the Angel of wrath has swept it with the besom of destruction.'—Sermon vi. of Dr. ANDREW BURNABY'S *six occasional Sermons*, 1777, then printed, but not publish'd.

To those serious reflections, naturally crowding upon enthusiasts of ancient glory on a survey of such gloomy scenes, the plunder of Time, and present residence of Barbarism *Christian Philosophy* may join her own. To counteract however the melancholy theme a ray of triumph bursts upon *her* mind, while *she* traces in these walks of destruction the down-fall of a *Religion* permitted for a series of ages to obscure the reason, and fully the devotion of the world: *She* will close her ideas with the pleasing conviction, that *her own* 'is built upon a rock, and can never be shaken.'

ANNOTATIONS

TO

PYTHIAN ODE VIII.

ANTISTROPHE I.

ORIG. V. 14. The Word *ἄντλῳ* in the Text is literally, as may be collected from Suidas, *the Water in the hold of a Ship*; from which the transition to Sea-Water and to the Sea in general is familiarly deduc'd. So that after all the pains taken by the Scholiast of Pindar who intrudes a line from Homer no more to his purpose than that it happens to contain the mere word itself, the phrase may be turn'd, 'thou givest insults to the Sea.' *In Mare Criticum portemus*, as his poetical Descendent Horace has particulariz'd the reflection. The above-mention'd Commentator affirms the meaning to be, 'Thou plungest his insolence into Water, and Obscurity;' at best a whimsical mixture of ideas. I suppose his head ran upon the Waters of Lethe.

STROPHE II.

Orig. V. 36, 37. The Original should be thus pointed, *νικαφόροις ἐν αἰθλοῖς, θρεψασα καὶ θοαῖς, &c.*

EPODE II.

Orig. V. 48, and 49, *ματράδελφους*. In addition to the arguments urg'd by Mr. Bryant to prove a connection between the sacred, and
profane

profane Records, from *Adulations* practis'd by the latter upon the former may it not be observ'd, that our Poet's repeated attention to the descent of his several Heroes on the Mother's side flow'd from the source of Scriptural Authority? This peculiarity indulg'd without doubt in earliest ages to establish, and hand down to later periods a system of Genealogy, *more* rationally attended to, when Families less abounded, has like others too frequently supply'd food for ridicule rarely subsisting, but when Reason and Religion were the intended sacrifices; a peculiarity serving with infinitely better grace to authenticate the deductions of a Writer, who has confirm'd the originality, and expanded the treasures of the divine repositories: but such Cavilers may be rank'd with FISH, which serve for the *sport* of more *sober* Reasoners, THEY bite often, and are caught in course. The whole of the present Epode is appropriated to the Celebration of several Triumphs obtain'd by the Uncles of our Heroe on the Mother's side, who are Theognetus, and Clytomachus, as their names are express'd in the Original. These are succeeded by the mention of the Midylidæ, a Tribe to which Aristomenes belong'd. The Version gives a more general intimation of these personages, as related to the latter, without describing the particular connection. Proper names are very ill adapted, and worst of all those of Grecian derivation, to the fine flow of poetical numbers; however they might have pleas'd the ancient reader, from the significancy with which they appear'd, when their possessors were known and admir'd. Indeed, on this principle, the insertion of these harsher sounds has been omitted throughout the present Version of the Odes of Pindar.

ANTISTROPHE IV.

Orig. V. 105. Æmilius Portus esteems the word *παραφρονέων* for *παραφρόνων* to deserve a study'd Comment; he likewise acquaints us, that the word is not to be found 'vulgatis Lexicis;' it certainly is not in the Dictionary of his favorite Suidas. Probably that laborious Compiler concluded it (and not unjustly) to explain itself.

Honest

Honest *Hederic* (to go no farther) has plac'd it in his Lexicon, and quotes this passage. Though only us'd by Pindar in the present Ode, the derivation of the word sufficiently justifies its meaning. 'A Mind bound in the Chains' of *Folly*, or of *Artifice* is too usually experienc'd to rank, in all ages, (from *Pindar* and *Horace*, even to our own days) the possessor of Wealth, though not acquir'd by his own Talents, perhaps directly acquir'd by those of meanness, and of villainy, among the Sons of Wisdom; which these wretches would substitute, as a more splendid name for infamous cunning.

S T R O P H E V.

Orig. V. 120. 'Επαλπνος (to be hop'd for) is said by the foregoing Commentator to have been us'd only by Pindar. It recurs Isthm. Ode v. ver. 15. in the superlative ἄλπιςτον, *Æmilius Portus* would construe it to allude to 'a prosperous wind;' in this case it will carry a Pindaric air, as a compound Epithet ἐπὶ ἄλς and πνέω. There is ingenuity in this turn, and it certainly is preferable to his subsequent *paring* of θαλπνος. 'Επαλπνος may be deriv'd from ἐπὶ, and ελπας, and the letter ν may be look'd upon as an expletive, not uncommonly added by the Grecian Writers of earlier times; quasi ἐπιελπνος: but this has a stiffness, which though Pindar is not always very studious to avoid, his Commentators might rather wish to remove, particularly where the word itself is scarcely otherwise to be reconcil'd. In the Notes to the Oxford Pindar on the word ἄλπιςτον, Isthm. Ode v. V. 15. one Critic reads ἀνελπιςτον, which is not agreeable to the Metre. Another therefore reads ἄλπιςτον for αἰλπιςτον, which it is very reasonable to admit: Erasmus in his *Adages* gives the word ἀνελπιςτον. These Authorities may serve to prove the inclination of Critics to derive the Word in *that Ode* from ελπας, but will scarcely avail to an elucidation of ἐπαλπνον in the *present*: I think however, that they will vindicate an alteration of the Text to ἐπὶελπίδ' 'with Hope' of the vanquish'd in the Text, that they shall be well receiv'd on their return to their native Country. On the whole this may probably be esteem'd a word of Pindar's coinage, not of the fortunate cast with others,

deriv'd from the same mint. Our Poet was in a manner driven to this licence, that a more original turn might be thereby afforded to some particular compositions, which might otherwise (and even with *this* indulgence they must be so construed,) convey a tautology of sentiment, however he may have been sufficiently guarded to vary the expressions. The Gottingen Editor catches at every possible derivation of the word in the text: he may seem rather to have been caught himself.

E P O D E V.

Orig. V. 135 and 136. The moral lecture against an exaggerated triumph on occasion of prosperity, deliver'd by Pindar in the last Antistrophe, closes in the genuine style of ancient Poetry with an intimation, that man is, as our excellent YOUNG has express'd himself,

Dream of a Dream, and Shadow of a Shade;

A paraphrase of *Σκιάς ὄναρ*. The Editor is not fond of ostentatious authorities; but where elegance of Expression, and sensibility of Thought unite in a Grecian composition, he wishes indulgence to the fainter * resemblance of *his* Copy.

Creation's Lord, thou Son of Strife,
Scarce ev'n the fleeting Shade of Life!
In Truth's fair glass Thyself descry,
Nor Insect-pride a God defy.
What envy'd Loads the Treasure's charm,
And matchless Valor's iron-Arm!
Yet a short Hour! th'Almighty blow
Lays ev'ry worldling Triumph low;
Thou, Vice, the smile of Fortune prove!
'Tis Virtue claims celestial Love.

Sophocles Ajax Flagell.

* The Original contains the word *εἰδωλον*, which in its primary signification according to Suidas expresses Images, or representations of things, without existence in nature, in contradiction to those, of which human contrivance exhibits a similitude; and which general observation has experienc'd to exist. It may suffice the present purpose to term the word, the genuine Image of an animated body, of which *Σκία* (added likewise by Sophocles) is the mere Spectre; such as superstition has familiarly pictur'd to imagination after a period of existence once possess'd.

ANNOTATIONS

TO

PYTHIAN ODE IX.

STROPHE I.

ORIG. V. 14.—*Πίζαν ἀπειράν* is literally to be rendered ‘the Root of land not to be pass’d, or boundless;’ a light in which at the æra of Pindar a large Continent, such as that of Africa, the third part of the then known world, was reasonably view’d. The application of Root to this extensive tract signifies its stability to appearance, when compar’d with those several Islands, with which Greece abounded, and which might have been concluded by her inhabitants to have been liable to alterations in their limits from occasional invasions of the surrounding Ocean. The introduction of Venus in the succeeding Antistrophe is happily conceiv’d and poetically express’d; tho’ the more wanton Critic may esteem the Goddess of Love-scenes to be improperly represented as patroness of Modesty, a quality however sufficiently to be justify’d in this place, she being president of the Nuptial rites exhibited in the Text.

EPODE I.

Orig. V. 42. The Version contents itself with a general compliment to Cyrene’s indefatigable spirit, representing her eager at the dawn of Day to resume her active Occupations, and therefore under-

stands this 'earthly Pallas' to have indulg'd an interval of sleep, only till that early hour; not with the Paraphrase to the Oxford Editor, as if she hunted all night, and took this needful refreshment at break of day, though this last construction may possibly be more eligible to the maudlin Critic; for by changing the 'active pursuit' for mere 'indolent dissipation,' this practice of Cyrene would be better reconcil'd to the customs of our fashionable debauchees. The sentence immediately preceding which expresses the security, wherein the attention, and attendance of the Nymph to the *Oxen* of her father while they fed, may in some degree serve as an explanation of the word *ἑστία* commented in the remarks on the tenth Nemean Ode, and may afford some reason for the preservation of *that* passage in its usual form; *Βῆς* is more particularly commented in the annotations to another Ode.

E P O D E II.

Orig. V. 79.—*Ἐξίπρωτος ὦ ἄνα.* These words if adopted with an interrogation may seem to convey an impropriety, for the shrewd Centaur on this Idea inquires, 'Why, o King, do You ask Me to explain the genealogy of this Nymph, You, who are omniscient?' May it not more consistently be introduc'd as a positive affirmation, and the remaining sentences of the Epode consider'd as a delivery of the general Opinion of pagan Enthusiasm concerning Apollo, and a suitable introduction to Chiron's subsequent direction for the future Conduct of the 'God of Day' in the present amour, as wishing to satisfy his hopes, yet desirous of obviating any reflection, that he meant to compare with, much less prefer himself to this 'knowing Divinity' in his more characteristic eminence?

S T R O P H E V.

Orig. V. 177. *Βαθυκόλπον* is an Epithet usually apply'd by Pindar to *Corinth*; the version has therefore added a triumph in *that* region to the list of illustrious actions recorded in the text. The Oxford paraphrase speaks in this passage of Games celebrated at Athens; but it may be objected, that the seat of Minerva is intimated but few
lines

lines before; and a repetition by no means beautiful is prevented by placing Corinth in its stead.

E P O D E V.

Orig. V. 218. δίκον, render'd by the Oxford Paraphrase 'projiciebant' is a word with difficulty, if at any rate, reconcileable with the sense of the Original; why not δέποντ' (sequebantur) and the construction may run thus, 'They follow him bearing many Leaves and Garlands;' tho' the word φέροντ' may be indeed substituted at once for δίκον, and with that change there will be little occasion, that any word should be understood. The preposition ἐπὶ may govern μιν in the line preceding.

It may not be improper to pay the tribute of commendation to Schmidius, a commentator who more particularly elucidates obscurer passages of the Poet, for his explanation of two Sentences in the present Ode. The first, V. 63. Σιγαλον ἀμαχανίαν ἔργω φύγων, adopted in the version '*taciturnam pangendæ laudis inopiam ipso facto fugiens,*' though the expletive 'ipso' should be expung'd as rather weakening the force of the Sense. The second, V. 910. Κοσμήσας τέλος ἔμμεν ἄχρον, which he renders *ordinavit, ut illa esset terminus.* This is enlarg'd in the Version. The interpretations of Schmidius have additional beauty from their nervous conciseness.

ANNOTATIONS

TO

PYTHIAN ODE X.

STROPHE I.

ORIG. V. 3 and 4. Lacedæmon and Theffaly in the Text are here represented as Cities, over which Hercules presided, from whom the respective Monarchs of those regions descended; they are complimented by the Poet as altogether worthy of their illustrious ancestor, to whom the epithet ἀριστομάχῃ is apply'd. As Lacedæmon is united with Theffaly at the beginning of this Ode it may be look'd upon extraordinary, that the following parts of it are appropriated to a Theffalian only; we may gather, that a material connection subsisted between the two places, separately govern'd though by Sovereigns ally'd one to the other; a connection, which the last particularity may seem to evince. To comprehend such connection perfectly, that work of Original Learning so accurately compil'd by Mr. Bryant necessarily claims attention. His Third Volume of the Analysis, &c. elucidates this, with other points from p. 369, to p. 442, to which the curious enquirer is refer'd, and he will receive a full reward for his attention to the whole of the many passages contain'd in those pages, by tracing the Migrations of the several families on their earliest dispersion in a distinct progress, of which occasional quotations could not afford an adequate Idea, as being mere links of that great Chain never to be disunited, but
with

with manifest injury to the precision, requisite for the description of such various, and remote events. As to the earlier inhabitants of Thessaly, and of Sparta, the first are represented by Mr. Bryant from a passage in *Diodorus Siculus* to have been children 'of Atlas, who gave birth to a most noble race;' and in a passage quoted immediately after from the same Writer it is asserted, that 'the daughters of Atlas by their connection, and marriages with the most illustrious Heroes, and Divinities may be look'd up to as the heads of most families upon Earth.' To these authorities, (more to be rely'd upon as the sentiments of a Writer interested by his subject in the History of the several Colonies, originally establish'd throughout Greece) our celebrated Englishman subjoins 'some of them were styl'd Myrmidones, particularly those, who settled in Æmonia, or Thessaly. They were the same, as the Hellenes, and Achivi, and were indifferently call'd by either of those appellations, as we learn from Pliny, and Homer.*' *Analys.* Vol. III. p. 390.

The Spartans are thus describ'd: 'It is remarkable, that the Cadmians, and people of other Colonies who came into Greece were called Σπαρτοί, Sparti. The natives of Bæotia had this appellation; as had those of Lacedæmon, which City was peculiarly named Sparta. The terms Sparti, and Sparton were both foreign to Greece, and manifestly imported. I think, it is plain, that the people here mention'd were
of

* 'The Grecians made a distinction between the Heraclidæ, Atlantes, and Iönes, but they were all of the same family, all equally descended from Iönan, the same as as Hellen, or Pelias, the offspring of the Dove. Hence the Children of Atlas were styl'd Peleïadæ, being no other than the Iönes; of whose History, and peregrinations I have before given (1) some account.'—BRYANT'S *Analysis*, &c. Vol. III. p. 390.

Of this Account a perusal is recommended in addition to the pages before set down, as requisite to a thorough understanding of this important point. The passage here quoted is submitted as conclusive of the nature of the affinity between Lacedæmon or Sparta, and Thessaly in particular, which the more general plan of the Author's work will confirm.

(1) BRYANT'S *Analysis*, Vol. II. p. 387.

of the family of the dispers'd, who were scatter'd over the face of the Earth'—*Analysis*, Vol. III. p. 409, 410.

If it is ask'd 'why are Sparta, and Theffaly so particularly describ'd as connected together, without regarding that connection, which as certainly subsisted among the other kingdoms of Greece, equally ally'd to the earlier inhabitants of Earth, who afterwards migrated severally into those parts,' the answer may be, that though the contiguity of Theffaly with Sparta *cannot* be alledg'd, yet the affinity between the two people in virtue of that subsisting between their rulers in the days of our Writer, may be a sufficient reason in support of that opinion.

ANTISTROPHE II.

Orig. V. 46, 47, and 48. Gades being in ancient times the 'ne plus ultra' of navigation, the love of Fame, which it might more redound to the honor of Antiquity, to fix as the only *wealth*, requir'd from heroic Exertions, is not unpoetically describ'd as the Gades of the human Mind, the limits closing every idea of happiness. The very derivation of the Hyperboreans, according to Grecian etymology, implies a situation, exceeding the boundaries usually ascrib'd in the times of our Poet to the known kingdoms of the World.

E P O D E II.

Orig. V. 51. The Hyperboreans were 'the Cuthites of Colchis; one of their chief Colonies seems to have been of that celebrated people, who were called * Amazons.' In his article, which treats of the

* *Analysis* &c. Vol. III. Mr. Bryant has prov'd incontrovertibly, that the absurdity of the Grecians with respect to their otherwise incomprehensible tale of the Amazons arose from vanity, that 'would fain deduce every thing from its own language, and imagin'd, that by the term Amazon was signify'd a person without a breast. This person they (the Greeks) infer'd to be a female,' and pronounc'd the Amazons a Community of Women, who subsisted by themselves.—*Analysis*, Vol. III. p. 460.

the Hyperboreans, this *elegant* Writer proceeds—'Another name, by which the Ancients distinguish'd this people, was that of Hyperboreans. They are plac'd, as many of the Cimmerians, and Amazonians were, upon the Palus Mæotis, and Tanais, and in those regions, which lay near the Boristhenes, and Ister. But from a notion, that their name had a relation to the North, they have been extended upwards almost to the Cronian Sea. They were of the Titanic race, and called Sindi, a name common among the Cuthites. *Analysis*, Vol. III, p. 487. In the 490th page Mr. Bryant acquaints us, that, according to tradition, 'Apollo, when he was exil'd from Heaven, and had seen his offspring slain, retir'd to their country. In like manner (continues he) it is said of Perseus, that he went to this people.' For the last instance this very digression of Pindar is quoted, p. 491.

These passages, as they give us the highest opinion of our Writer's Erudition, explain the ideas of the Ancients, concerning the Hyperboreans, and their situation, as a Kingdom. To these particulars, Mr. Bryant farther adds the derivation of the name itself. 'There must, he says, have been something mysterious in the term Hyperborean; it must have had a latent meaning, which related to the science, and religion of the People, so call'd. Pindar manifestly makes them the same as the Atlantians, and Amazonians of Afric, for he places them near the Islands of the Blest, which were suppos'd to have been opposite to Mauritania. He speaks of them as a divine race; all which he describes in a measure exquisitely fine.'—*Analysis*, p. 495.

From the above representation, alledg'd by Pindar, with respect to the genuine residence of the Hyperboreans, previously to their migration into Greece, and from Mr. Bryant's own sentiments supported by the most conclusive Authorities, the Hyperboreans must have been in some parts of Egypt, possibly dispers'd throughout that Kingdom, at the time, when 'Perseus made them a visit, after he had slain the Gorgon.'

Analysis, Vol. III. p. 495. Perseus, like Cadmus, was the *poetical* establisher of a Colony of Cuthites; or to speak a language more reconcileable with truth, the people call'd Perseans gave this name to the

founder of the Colony; this Perseus (say Pindar and History) wander'd to Egypt, where the Hyperboreans had already taken up their abode. He enter'd their houses, and was hospitably receiv'd. There, according to Grecian perversion, he slew the Gorgon, after having been honor'd with the guidance of Minerva to those parts; and it is to be remark'd, that the Ægis of this Goddess bore the head of the Gorgon, or Dragon, the *ἰσχίον* of the Egyptians, from whom the term Ægis, or *Egis* itself may have been originally borrow'd.

It may likewise be conjectur'd from the tenor of Pindar's text, that this Heroe destroy'd the Monster in an excursion, which he made while with the Hyperboreans, and afterwards return'd to their kingdom. The Oxford Metaphrase renders the Original accordingly. The Gorgon divested of poetical refinement may seem to have been an Animal, whether aquatic, terrestrial, or amphibious, which infested the Continent of Africa. Perseus probably at the pressing instances of the people with whom he sojourn'd, and by whom he had been receiv'd with all possible regard made a journey to those parts under the dominion of Egypt, more peculiarly obnoxious to this Creature, encounter'd, and conquer'd it, carrying about with him on his shield, in consequence of success, the image, or head of his *vanquish'd Enemy*, as a trophy of his abilities in the walk of Destruction: this bare representation, in the zealous spirit characterizing the ardor of those earlier times, might have been magnify'd into the Heroe's capacity of inflicting *instantaneous* punishment upon every opponent whatsoever. The Egyptians are the heathen Children of the Sun, from the veneration of which they descended to that of their *voracious Deity* of the Nile, and thence to the worship of inferior pests, till Folly by degrees influenc'd them to treat even their vegetables as Gods: and the best perhaps, which they had yet found. Apollo might well be figur'd by a Grecian Bard, as delighted with the worship of himself by a *stranger* people, under the symbol by which they meant to express him. I would therefore propose to read the Original thus,

Κλειτὰς ὄρῳν εκατόμβας

Ἐπὶ τοξὸν Θέω

Πέζοντας.

Perseus

Perseus seeing them (the Egyptians) sacrificing *illustrious Hecatombs* to their God, 'propter Arcum' on account of his Bow, or to the God μετὰ τοῦ 'cum Arcu.' I must confess from the first a suspicion of ἐπιτοσσαις. The Epode closes with

γελαῖ ὄρων ὄρον
Ὀρδιᾶν κνωδάλων.

I think the repetition of ὄρων, a beauty, rather than a blemish, ὄρδιᾶν may allude to the Noise attending sacrifices under the title of Music, and may be turn'd 'sublimi voce cantatarum.' As to the stiff word κνωδάλων, possibly the water, as well as land might have been ransack'd to furnish those egregious Hecatombs, of which this Serpent, or Crocodile no less than its younger Brothers the human Brutes deify'd by Greece might have requir'd variety, as well as abundance. The Verses intimated by Mr. Bryant to be Pindar's description of Hyperborean felicity, the ideas of which evidently seem to have arisen from the situation of that people near 'the Islands of the Blest' possess the elegant harmony of Tibullus, * and as they are inserted into the

B b b 2

Analysis,

* Hic Chores, Cantusque vigent, passimque vagantes
Dulce sonant tenui gutture carmen aves.
Fert Casiam non culta seges, totosque per agros
Floret oderatis terra benigna rosis.

In these verses our Poet expatiates upon the felicity of the golden Age, in the Islands of the Blest'd under the dominion of Saturn; the happiness fabled to have subsisted in Elysian fields *after Death* was deriv'd from the foregoing source; the exordium opens with

Quam benè Saturno vivebant rege priùsquam
Tellus in longas est patefacta vias;

which figures the condition of Mankind before the *dispersion* extended them into various settlements, and the same *Scenery* is continued in the *Elysian Fields*, closing with the sorrows and punishments attendant upon guilt in the *Aides* of Greece and Rome.

At scelerata jacet Sedes in Nocte profundâ
Abdita, quam circum flumina nigra sonant;

• • • • •
• • • • •

Illic

Analysis, unconnectedly with the particular *Divisjon of Pindar*; I would submit the following Version, occasion'd by a perusal of them in Mr. Bryant's Work before I had conceiv'd the most distant thought of the present publication.

Charm'd with their life th'ingenuous Muse
The paths of Innocence pursues;
She wakes the sounding Lyre.
In tuneful Choirs the Virgin-train
Rouse the shrill Pipe's melodious strain,
And festal joys inspire.
The Laurel's golden triumph spread
Blossoms transport o'er each social head;
To cloud the Sun-shine of their Ease,
Age is unfelt, unknown Disease:
No Toil, no Wars molest their god-like State,
And Theirs to ward the stroke, th'avenging stroke of Fate.

That the Egyptians express'd their thoughts, and representations by hieroglyphical Symbols, is too well known to require a farther Comment. Sultry Climates abound with noxious animals, and Afric, where the heat was more peculiarly intense, was over-run with them; at a time, when even animals, which communicated comfort, and those, which diffus'd unhappiness, were regarded by the eye of Superstition, which taught its Votaries to be grateful to the one, but not to attempt an injury to the other.—The name of Apollo, the Sun, and Deity of Light,

Illic Innonem tentare Ixionis ausi.
Versantur celeri noxia membra rotâ;
Porrectusque novem Tityus per jugera terræ
Assiduas atro viscere pascit aves.
Tantalus est illic, & circum stagna; sed acrem
Jamjam poturi deserit unda sitim.
Et Danaï proles, Veneris quæ numina læsit,
In cava Lethæas dolia portat aquas.

Tibull. Eleg. III. Lib. i. V. 35 to 80.

The concluding lines quoted from the Roman Harmonist, evidently describe those primæval Adventurers, who receive in the poetry of Pindar the returns due to their boundless ambition: their very names, offences, and in some degree their punishments assimilating to those, appropriated by the *Greek* to the Titanian Race.

Light, which the Persians worship'd in his proper form, the Egyptians reverenc'd by a Symbol taken from their own immediate situation. The very Name of Apollo implies destruction; the heat, which he pour'd from his Rays occasion'd an extreme drought, only reliev'd by the annual overflow of the Nile; this heat nourish'd in consequence a variety of Insects, and Animals, from the larger river Serpent the Crocodile, which I take to have been the Dragon of Perseus, to other venomous biters of the crawling Race. The Serpent was celebrated in old times for, and indeed visibly possesses very piercing eyes; and from that quality seems to have arisen the Scripture phrase 'wise as Serpents;' it was therefore an emblem of light, well-reconcil'd to the Genius of Egypt, and was familiarly plac'd in their religious Ceremonies for the Deity of Light himself. If Pindar really meant to subscribe to an opinion, that Asses were the real Hecatombs of the Egyptians, how comes it, that we find no representation of this Animal, on similar or other occasions, throughout his works? The comment upon this awkward sacrifice may seem originally to have been design'd, as a compliment to Grecian Devotion, which slew *nobler* beasts, and if so, the vanity of the people might have induc'd a more frequent repetition of the same scene, to ridicule the absurdity of those, from whom, though they wish'd to avoid the degrading notion, they evidently borrow'd too large a portion of their religious ideas.

Callimachus is quoted by Pindar's Scholia, to ascertain the above Egyptian Usage *Τερπυσι λιπαραι Φοιβον ὄρος Φαγισαι*—but this last word may rather allude to the sacrificial slaughter of victims *to*, than those *of* Asses; or *ὄρος Φαγισαι* may on the latter construction be prefer'd, for the God could not so reasonably have been inraptur'd by a view of these * Egyptian absurdities, unless they had been offer'd immediately to

* *The Prophet* thus speaks; 'Tell ye the Daughter of Sion, behold thy King cometh to thee meek and sitting upon an Ass;—' thereby declaring the manner, in which our Savior should in fullness of time make his entry into Jerusalem: But the Jews, whose religious opinions were absorb'd in the external Ceremonials of the Mosaic Law, were incredulous

to himself. The nature of this sacrifice, added to the severe jocularity with which the motions of the wounded Animals are exhibited in Pindar, is indeed highly disgusting, so far from being laughable; † the poor Asses, amidst their contortions, might justly reason with their unreasonable Butchers, 'It is jest to you, but death to us.'—*Ranæ loquuntur*.—Indeed Egyptian Frenzy grovel'd in the deepest mire of Idolatry, and was very capable of admitting, and did admit the most preposterous Ceremonies into its more solemn scenes of devotion; nor may it be forgotten, that the Beasts in question however degraded in modern estimation more peculiarly in our own parts have been principally useful in the torrid Climes from their capacity to bear heavy burdens, and from that sullen patience, with which they submitted to the most tedious and repeated journeys.

Mr. Bryant quotes a Passage from Apollonius Rhodius, B. iv. V. 611, which expresses that 'Apollo, when he was exil'd from Heaven, and

incredulous to the Prophet, who foretold, as they were obstinately harden'd against the appearance of, the true Messiah. The first they might reject, from the deification of this humbler animal, which they necessarily experienc'd in their intercourse with the idolatrous Egyptians; the latter from the ideas of splendor, which had riveted their expectations of a temporal King; and *one* was in their eyes an object of ignominy, no less than the other.

† From the Worship of the Ass's Head we may be induc'd to conclude that the Beast itself was a peculiar Object of Devotion; on this idea the Words of the Original may be chang'd to *κλειτάς ὄνοις ἱερατοῦ*, and a whimsical enormity at the close of this Second Epode may by such variation appear with greater consistency to have exercis'd the risible faculties of Apollo, however an ancient Grecian may be presum'd to have drawn upon his own the reflections, which he affectedly makes upon Hyperborean Idolatry. Not to omit, that a *savage*, and *unnatural* satisfaction is represented to have been express'd by the Grecian Deity, if the Gestures of these Animals are imagin'd the consequences of their Torments under *sacerdotal* Incisions; whereas by exhibiting the *Auricular* Divinities, as conscious of the veneration, with which they were honor'd, that (1) pleasant insolence of Pride, so little becoming MAN, is properly attributed to those Creatures, which He familiarly stigmatizes as the *viler* race of Quadrupeds.

(1) The *ὑβρις* of Pindar.

had seen his offspring slain, retir'd to the country of the Hyperboreans. The Lines are beautiful, and the following Version is hazarded;

So flows the conscious tears' ambrosial grace,

(As sing the Records of the Celtic race)

Tears, whose pellucid Oubs of Sorrow streak

Pour'd discontinuous from Apollo's Cheek;

When for the sacred Hyperborean plain

He quits the transports of Olympus' reign.

I have sometimes concluded this people to have been a Colony of Egypt; and their customs to have been congenial with those of the Egyptians in the more obvious *religious* rites. 'When, says Mr. Bryant (*Analys. anc. Mythol.* Vol. III. p. 488) the Hetrurian Mariners have laid hands upon Bacchus, and are thinking, where they can sell him to the best advantage, the Master of the ship mentions Cyprus, Egypt, and the country of the Hyperboreans, as the best marts in those days.' The reality of such a *purchase* by those Nations confirms the Idolatry of their People. Mr. Bryant explains a quotation from the Chronicle of Eusebius, relative to 'the People of Cyprus,' that they 'were of Cuthean original, as were the People of the North, the Hyperboreans; they were all equally Cutheans.' This last intimation may be understood to include the Egyptians. A personage called Olen, an Hyperborean, came (it is recorded) from Lycia, and Egypt; if so, 'it persuades me (says our accurate Historian) of what I have often suspected, that the term Hyperborean is not of that purport which the Grecians have assign'd to it. There were people of *this* * family in the North, but there were Hyperboreans from the East.' P. 492, he adds 'in the celebration of their Mysteries they held handfuls of Corn; and had their heads shorn *after the manner of the Egyptians*; they came from Egypt, and the East,' p. 494, 495.

The word *πρωτε* (olim) prefacing this Tale denotes its superior Antiquity, and our Poet seems to have intentionally gratify'd the vanity of Greece, in the picture of Apollo's extreme raptures on the absurdity

* The Cuthites, or Cutheans.

dity of this religious exhibition; the veracity of its representation by Pindar, as the text has hitherto stood, seems questionable on *this* principle, and particularly as it is involv'd in the Chaös of Obscurity; rather perhaps an invention of the Greeks, at least a variation from the original Idolatries of ancient Egypt. The expedition of Hercules † more directly explains the *first* Motive above submitted, as influencing our Poet; for that Heroe is represented to have visited the Hyperboreans, when the worship of Apollo was establish'd amongst them. Olymp. Ode iii. Stro. 2. if in the visit, made to them by Perseus, Apollo is describ'd to triumph, because the sacrifice was offer'd to himself, the *first* reading which I have adopted in these remarks may be adher'd to, and the *specific* Hecatombs unnotic'd.

E P O D E IV.

Orig. V. 106. The Lydian stone was apply'd to Gold, to ascertain, whether it was in its Virgin State, or whether, and in what proportion a baser Alloy was intermix'd. Three several conjectures are offer'd by the labors of the Scholiast, a prolixity, which he too familiarly indulges in other Comments, by which the text is almost as usually bewilder'd. The Comparison between the trial of Gold by this stone, and that of Virtue by exertion requires but little smell of the Critic lamp for its explanation.

† See p. 323, first observation.

ANNOTATIONS

TO

PYTHIAN ODE XI.

STROPHE I.

ORIG. V. 3. For α the sense of the passage requires τ —the former is a meer expletive, and usually introduc'd to evade a false quantity.

Orig. V. 5. *Ἀποστροφῶν* may be propos'd, as more clear, than the *dative*. The Oxford Paraphrase applies the Apostrophe in the exordium to the Daughters of Harmony, by whom the *Muses* are understood. The former however are address'd in the ensuing Antistrophe, as personages distinct from those in the exordium of the Ode; the close of the Antistrophe justifies the assertion. Our Poet's invocation to the 'three Mistresses of Gods' may evince, that the respective Games in question had been instituted in memory of *such* Ladies. The Island of Delphos may be observ'd to be immediately fix'd as the spot, whence these institutions originated.

STROPHE III.

Orig. V. 52 and 53. The old Man intimated by Pindar has generally been call'd by the name of Strophius; I will not pretend to say, that the Commentators are guilty of a Mis-nomer. *Στρόφιον*,

C c c

when

when no *proper* name, means a Chaplet, or binding of any sort, a *Girdle* in particular, by which the dress of women was anciently connected. The same may have been part of the dress of infant-years; the text implies it, and without such construction would be absurd. The verb *φέρων* may be understood, 'Orestes bore upon his *infant-head* a Chaplet, or Binding, when he visited his hospitable *man of years*.'

ANTISTROPHE III.

Orig. V. 59. There is great obscurity in the Original. The three courses which the Poet steer'd, and which led him, as he alledges, beyond his proper bounds; have been conjectur'd to allude to his usual method of composition by Strophe, Antistrophe, and Epode. There is ingenuity, but not conclusiveness in this remark; for the Poet glories, that 'he had steer'd the right course *before*,' which more reasonably alludes to his conduct in other Odes. The Poet may be imagin'd to have propos'd some circumstance more immediately relative to his interests, in his sudden Apostrophe to his friends, ὦ φίλοι; his subsequent application of maritime expressions to those concerns may justify the adoption of ἀμασίπορον, for ἀμευσίπορον; and the former word may be derived from ἀμᾶς (the Sea) and πειρῶ I pass over. But how was Pindar seduc'd from his right tract, unless by the *previous* digression too prolix for the smaller size of the Ode itself? and possibly liable to draw upon him the reflections of his enemies, of whom in other compositions he frequently complains on account of their illiberal attacks. The insinuation with which this Antistrophe concludes, that he had engag'd himself in the present poetical Task for pecuniary emoluments, may appear a confirmation of the foregoing opinion; for it is certain, that he had been censur'd by versifying *adventurers* on this account, and these, like too many of the *modern* Critics, give too fair an evidence by such conduct, from what scanty source the current of abuse proceeds.

ANTISTROPHE IV.

Orig. V. 89. I would read, as more elegant, Εὐωνυμῶν for the accusative singular.

EPODE

E P O D E I V.

Orig. V. 95 and 96. Therapne was a part of Lacedæmonia or Sparta, where the two *equestrian* Brothers were born. The Country, not the Mountain is here mention'd. This place is not to be understood 'the regions below,' otherwise than in comparison with the height of Olympus. Castor, we may recollect, *was kill'd*; and his brother divided his own immortality with the deceas'd; for Pollux was himself immortal, as Son of Jupiter. The love of our Country was a passion enthusiastically prevalent in Greece. The Brothers were plac'd in the Heavens, as Constellations; the one setting, when the other rose. The spot wherein they are figur'd to have *set* was their own Country Therapne.

The History of the Twin-stars alternately irradiating the ethereal regions of ancient Romance has been with elegance, and ingenuity apply'd to the influence of Science upon the principles of morality in a more *recent* period. I shall submit no apology for an insertion of the *whole* sentence, to which it is propos'd to allude. 'We have been told, that the establishment, or growth of science hath ever been pernicious to civil Society; that it hath a natural tendency to break the spirits, and to undermine the virtue of the bravest people: and that it contributes at present to corrupt our manners, and is the principal cause of all that luxury, intemperance, and sensuality, which is the distinguishing character of every learned nation in Europe. Virtue and Science, it seems, are as it were two planets in the moral system, which can never shine at once above the same Horizon, but the former sets on one side, as the light of the latter rises on the other.'

DR. ROSS'S *Discourse* before the University of Cambridge, deliver'd Commencement Sunday, 1756.

ANNOTATIONS

TO

PYTHIAN ODE XII.

STROPHE I.

ORIG. V. 13 and 14. The Text, which is obscurely express'd, intimates, if it means any thing, that Pallas or Minerva destroy'd the Gorgon (a feat attributed by Pindar to Perseus, directed by her influence) through the power of Music. I am not certain, that such a construction has hitherto been given to that act of Heroism, though the Fable of Orpheus boasts *at least* an *equal* date. Imagination must in both instances have added considerably to the state of Music, for many ages after in extreme imperfection. The conquest of the Gorgon may have been one of the earliest attempts of political civilization, which must have been conducted with Philosophical temper, the genuine harmony of the mind; and this Conquest may be metaphorically apply'd, as in the Comment upon a *preceding* Ode, to the destruction of noxious Animals; for MAN, while subsisting independently of Government, is little better than a Creature 'feræ Naturæ.'

ANTISTROPHE I.

Orig. V. 26 and 27. By the ἐμπεδον Δαλοσυνα (the firm, or permanent slavery) of Danaë her close confinement by the authority of a father

father to prevent her from being carry'd off is evidently intended; and by the ἀναγκάσιον λεχος the subsequent intercourse of this Mother of Perseus with Jupiter procur'd by the absolute Will, and Direction of the Fates, who, as they were fabled occasionally to control, took not improperly the blame of such *god-like* actions from the perpetrators to themselves. The whole passage may be thus turn'd from V. 25 to 28 (both inclusive) of the Original. 'He (Perseus) made for Polydectes a melancholy feast, and *took off* (abstulit *subaud.*) the fix'd slavery, or confinement of his Mother, and the shame of his Mother's bed, decreed by the Fates for the arms of Jupiter; after He (Perseus) *had taken off* the head of the Medusa, who possess'd the polish'd, or beautiful Cheeks.' I would read Ἐνπαρέω, instead of ἔνπαράω, which is not so familiarly us'd.

A N T I S T R O P H E II.

Orig. V. 46. *Orebomenus*, City of Thessaly is here intimated; *in which* the first Musical Instruments are represented to have been us'd before the celebration of the Grecian Games. Immediately after this Anecdote the Poet turns to the conclusion of his performance with a moral sentiment upon the changes of Fortune in the several adventures, or occupations of life.

Non semper imbres nubibus hispidos
Manant in agros. HOR.

This is usually apply'd to Midas, subject of the Ode, who met with an accident to his reed during the contest, which he was apprehensive would have cost him the prize bestow'd upon superior skill. The Oxford Paraphrase terms this accident *ruptam lingulam scil. calami*, which, if it really happen'd, and was not by some 'pia fraus' intended to *deceive* the Hearers, it may be matter of astonishment, that Midas should *obtain* a triumph, which the greatest adept in Music must in this case necessarily have *forfeited*. But the Ancients were contented to sacrifice Possibility itself to the caprice of Fable.

* See Bryant's Analysis, Vol. III. or II.

ANNOTATIONS

TO

NEMEAN ODE II.

Οὔδοας ι.

ORIG. V. 2. 'Ραπτῶν ἐπὶ τὰ πόλλ'. These words, as the Scholiast affirms, allude to the Original of Homer's Epic Poems, which had the name of Rhapsodies, not in the sense of the word justly given to many modern productions, where Genius is sacrific'd to Irregularity, 'Unus, et alter affuitur Pannus.' 'Ραπτῶν is deriv'd from ραβδος, a Twig; and as twigs are bound up together, so the several parts of the Compositions ascrib'd to Homer were in time more regularly connected. The Custom of borrowing is as familiar with the Poet as with the man of the World; 'a Jove principium' is Virgil's debt to Homer; and happy would it have been for the republic of Letters, if every Writer had borrowed however largely as Virgil did. But Imitation is of a vague temper, and usually copies trifles, if not absurdities.

" If Pope the Prince of Poets sick a-bed

" O'er steaming Coffee bends his aching head;

" The sons of Dullness o'er the fragrant draught

" Incline those heads, that never ach'd or thought."

PITT's *Imitat. of Hor. Epist.*

There seems to be little dependence upon *records* of more ancient writings as far as *they* relate to Authors alledg'd to have compos'd them.

them. The Mæonian bard could never have written the *whole* of the performances convey'd to posterity under his name. Forty thousand sterling verses are collected almost with as great difficulty by a single Poet as forty thousand sterling pounds, an acquisition never yet made by a mere votary of the Muses, whose appetite, from his inclination to be cheated with the visionary possession of laurels after death, is esteem'd adapted for airy food alone, while living. Two laborious Epics, yet unrival'd but by *one* English Poem, (the Work of a profound Scholar, and excellent Writer evidently indebted to *both* for various excellencies) are handed to us by the name of Rhapsodies; and may be presum'd from that very title the 'Children whom many fathers share.' Criticism has indeed attributed to *divided* Ingenuity a due arrangement of, and additions to those scatter'd materials, which in their present form constitute a body of Poetry fitted, as much as *earthly* Effusions can be, for immortal reputation.

Ογδοὰς γ.

Orig. V. 1. Ορειᾶν γὰρ Πλειάδων Ωρίωνα νῆσθαι. This passage is connected with the foregoing recital of Timodemus's Victories in the several Games, as if it were equally natural, that Conquest should attend the Hero, as that Orion should attend the Pleiades. By the way, what excuse can be made for those Critics, who affect to despise modern compositions, when compared with those of the ancients, laying particular stress upon *one* argument, which they presume to be conclusive? namely, that the former sacrifice solidity of thought to jingle of words. Pindar has in this place made a similar sacrifice; at least, if he violates not the sense, he has been guilty of a turn upon the words Ορειᾶν & Ωρίωνα; an accusation confirm'd by other passages throughout his Odes. Ορειᾶν alludes to the history of the Pleiades, who were supposed to be Daughters of mount Atlas; πλειάδων, id est, Columbarum, say the Notes to the Oxford Pindar. 'The most favourable season for setting sail was at the Heliacal rising of the seven stars near the head of Taurus, and they are in consequence of it called Peleïades, or the Doves. It was at the season of their appearance, that the Argonauts were sup-

pos'd

pos'd to have set out upon their expedition. They are said in a time of difficulty and danger to have made the same experiment with a Dove as was suppos'd to have been made by Deucalion, the Noah of the Greeks. The Peleïades were Egyptian priests under the characteristic of Doves. BRYANT'S *Analyf.* Vol. II. p. 285, 291. These Priests were term'd Doves, only because they promulg'd in the earlier ages of the World the History of the Deluge, and corrupted by their refinements the solemnity of those rites imputed to the practice of the Patriarch and of his family in the Ark. The Grecians turn'd them into women, and fabled them to have been Daughters of Atlas; on which it may suffice to observe, that the primæval Dove was the immediate Origin of the Tale. The Ark first rested upon Mount Ararat, whence the Grecian Atlas was derived, from its superior height recorded to support the Heavens. The Peleïadæ were nam'd from the Arkite Doves; and Ararat, the Grecian Atlas had an evident connection with them: hence they were denominated his children. The place assign'd to them in the ætherial regions is the concluding link in this chain of heathen Romance. Erectheus, who founded the City of Athens, was a Titanian.

Οὔδοῦ δ.

Orig. V. 5. Πάρνασσω. Pindar here particularly expresses the victories of Timodemus in the four sacred Games; Pythian, at the mountain of Parnassus; Isthmian in Peloponnesus; Nemean, and Olympic: the enumeration of the many triumphs at each of the above places reminds us of Anacreon's Ode 32d, where the old Voluptuary recites the victories of Cupid over his heart. The Reader is desired to admit the following version, intended to mark the resemblance between the serious and jocular Poets.

Fifty loves at *Athens* count;
To a legion will amount
Those of *Corinth's* amorous plain.
* * * * *
From th' *Ionian* meads, at least
Six hundred have usurp'd my breast;
D d d

The

The same from *Caria's* soft abodes,

The same from *Lesbos*, and from *Rhodes*.

* Works of Anacreon and Sappho, 12mo.
1768, printed for J. Ridley.

Ογδοὰς ἑ.

Orig. V. 1. πτυχαῖς, which is render'd 'winding,' strictly intimates, that the Peloponnesus, to which Pelops gave the name, was, as it were, folded together, divided only by a very small interjection of the sea. The text would intimate the distinction of a peninsula, from an island. 'Recessibus,' by which the Latin metaphrase, in the Oxford Pindar, turns it, conveys not the idea design'd to be express'd; and indeed a word is wanting in the English tongue adequate to the force of the original.

* In the course of my reflections in the Work above quoted occasion was found to notice the appellation of 'Cicadae,' which we construe to have been Grasshoppers; they were familiarly apply'd to the Athenians by the writers of Greece. I there express'd myself at a loss to reconcile such a comparison; indeed this and many congenial ænigmas abounding in the Greek Authors may not be ascertain'd by a play upon the surface of ancient Literature. 'Lycophron calls the Athenians Γηγεῖς, and this was a title of the Titans.' So says MR. BRYANT'S *Analyf.* Vol. III. p. 412, Note 10. The Titans in this term are more particularly distinguish'd as sprung from, they were indeed the Giants of the (1) Earth; but these Giants were reduc'd 'à la Greque' to the humbler creature of the Grass, which from their incapacity to live otherwise were esteem'd peculiarly to derive their origin from Earth.

(1) Connected immediately with the *earth*, as the earliest rebels of the *post-diluvian* world to the commands of *Heaven*.

ANNOTATIONS

TO

NEMEAN ODE III.

STROPHE I.

ORIG. V. 5. Asopus is most justly concluded a river of Nemea, and very poetically introduc'd on this celebration of a victory in the Games of that place. The Scholiast calls it a river of Bæotia, and the Young Poets intimated by Pindar were in course his countrymen. The Gottingen Editor whimsically, it may be presum'd, extolls the text for the insertion of Asopus as a river of Ægina, tho', concludes the Critic, it is not clear from a single passage in any other Author, that there was a river of *the name* in that country. Commentators agree, that there was not; and a profess'd error in Geography was never esteem'd an ornament to composition.

Orig. V. 11. 'Αεθλονικία—is chang'd by the last mention'd Commentator, peculiarly studious of Metre, to ἀθλονικίας, after a *quarrel* with every other proposal submitted by the Critics. The Critic, the Man of literary *business*, should never fail to indulge Civility; every person can for his pecuniary interests on *some*, and should, as he studies his own and the peace of others, on *all occasions* exercise this Talent, which constitutes the Gentleman, and therefore becomes the Man.

Orig. V. 13. Δεξιωτάταν ὁπαδόν. (The most skilful companion.) M not the epithet be more consistently join'd with ἀρετᾶν, and alter'd from the accusative Case singular to the genitive plural, Δεξιωτατᾶν? The phrase will thereby more immediately allude to the 'active virtues' celebrated in the progress of the Ode.

ANTISTROPHE I.

Orig. V. 26. Aristoclides is said to have been defeated in his earlier attempt of the Pancratium. An event which may seem to have had a severe effect upon the mind of the Heroe, from the great labor of our Poet to gloss it over, and to remove from it every slighter speck of dishonor, if he does not rather consecrate in a manner the *first* defeat by expanding the honors of the *present* Nemean triumph, to which at the close he makes an addition of two other victories. Pindar walk'd upon slippery ground in the mention of the defeat, but true Genius treads in the most suspicious places with security.

STROPHE II.

Orig. V. 43. Τεναγέων in its primary construction signifies marshy, swampy earth, and includes ponds and pools of standing Waters. I had thoughts, by way of enlarging the expression to the Herculean labors in particular allusion to his maritime expeditions, of proposing πελαγέων; but πελάγεις is introduc'd in the verse but one immediately preceding. The fabled excursions of Hercules over *various Oceans*, (and the sentence ensuing alludes to his return from those Voyages) promoted a more extended knowledge of the Earth. However τεναγέων may be construed into larger bodies of Water, and of course into the Sea itself; a poetical licence justifiable from ancient usage.

EPODE II.

Orig. V. 71. Διδάκτ' ἔχει ψεφηνός. This sentence expresses the propriety of following the bent of inclination, and of adhering to those exertions, for which we are best qualify'd by Nature. This, to be reconcil'd

concil'd with the genius of the *whole* Epode, implies that the defeat of Aristoclides when setting out upon the business of Champion in the Games diverted his attention to a different pursuit, which he esteem'd more congenial with his abilities, and that he confirm'd his choice by attention to the precepts of others, expert in the occupation for which he had resign'd the former: his wavering disposition had hitherto tempted him to various engagements, but at length settled itself as above upon one solid rule of conduct. The spirit of change during a certain period of life encreases with every change we make, till what originally resulted as in this Ode from diffidence subsides in its progress into (if I may so term it) a decisive love of Variety. As Pindar affords in the present, and in too many other instances no traces of historical anecdotes to the direction of a Critic, the latter cannot reasonably be condemn'd while he hazards conjectures, to disperse the darkness of the text he comments.

S T R O P H E III.

Orig. & sequentia.—The finest mixture of poetical painting abounds throughout these passages of Pindar's composition. An insertion of the following Verses flowing from the Genius of Roman Poesy may be esteem'd no unsuitable appendage to the excellencies of the former: The close is peculiarly picturesque.

Æneas ———

Ipſis præcipuè ductoribus addit honores :
 Victori chlamydem auratam, quam plurima circum
 Purpura Mæandro duplici Melibœa cucurrit ;
 Intextusque Puer frondosâ regius Idâ
 Veloces jaculo cervos, curſuque fatigat ;
 Acer, anhelanti ſimilis ; quem præpes ab Idâ
 Sublimem pedibus *rapuit* Jovis armiger uncis :
 Longævi palmas nequicquàm ad ſidera tendunt
 Cuſtodes ; *ſervitque Canum latratus in Auras.*

VIRG. *Æn.* Lib. V. ver. 250—257.

The haſty repetition of Ida eſcap'd our Poet in the ardor of his enthuaſm.

Each gen'rous Chief his honor'd palm poſſeſs'd :
 The Victor claim'd a Gold-ineircled veſt ;

Gold

Gold that expands its richly-winding rows;
 Where bright beneath, the stream of Purple flows.
 Thou, Boy, inweav'd on Ida's tow'ring grace
 Pursuest with dauntless Spear the silvan chace;
 Whose course outstrips the Hind, thy fav'rite spoil,
 Tir'd with the sport, and panting from the toil:
 Now—snatch'd the victim of celestial Love
 Snatch'd by th'imperial Bird to realms above!
 The guardian Seniors, guardians but in vain,
 Extend their Arms, a melancholy train;
 With cries the feelings of their souls declare;
 Thy conscious Dogs fatigue the troubled Air.

E P O D E III.

Orig. V. 3. Dr. Roberts, the poetical Son of Milton, explains the scriptural phrase

‘ O Lucifer,
 Son of the Morning,’

which he has inserted B. i. V. 519—520, of ‘ Judah restor'd,’ by the following remark borrow'd from Dr. Wells. ‘ When the Grecians feign'd, that Memnon was the Son of Aurora, they meant that he came from the East, according to a common expression of the Hebrew tongue, where the People of the East are called Sons of the East. Perhaps Belshazzar is called Lucifer by Isaiah, in the same sense, Son of Aurora, or of the Morning.’

WELLS'S *Geography of the Old Testament*, Vol. I.

The above reflection of this excellent Geographer may at least be of service as tending to a confirmation of the opinion, that ‘ *heathen Mythology* deriv'd its Origin from *scriptural Records*.

S T R O P H E IV.

Orig. V. 122. Ἐν δὲ πείρᾳ. The construction of this *passage* may be concluded to throw a light upon *that* newly criticiz'd, and may throw some air of probability upon the conjectures of the Comment, with respect to the History of our Heroe. ‘ Experience alone will

will prove, wherein a Man's particular excellency consists.' In the succeeding Antistrophe, Aristocles receives a compliment upon his steadiness acquir'd by the reflection of years, which led him from the chequer'd paths of *fanciful* dissipation in his pursuits, to the more useful though plain road of Prudence, and fix'd his mind to the object immediately before his eyes. This fourth Virtue of the text is the Virtue of Discretion; the former Three are those of compliant Affability.

E P O D E IV.

Orig. V. 143 and 144. This very poetical Comparison between the generous daring of the Eagle, and the groveling satisfaction of the Raven has been almost universally apply'd to Pindar's resentment against Poets, who had offended him in the applauses bestow'd by his Countrymen upon their works, preferably to those receiv'd by his own Compositions. But the Bæotians would, by a desertion of *his* Merits, have only prov'd their full claim to the title of Dulness, with which they were generally aspers'd, and their total alienation from those principles of generous prepossession, actuating every other people, which have subsisted in the world. The original may be reconcil'd by a literal application to the Heroe of the piece, the Eagle bent on objects worthy of his abilities; not the inferior Bird, contented with pursuits indulg'd by a reptil disposition. This construction may seem confirm'd by the other victories, which distinguish'd Aristocles, and which united with the present compleat the picture of Heroism. Pindar by such a degrading Satire against Bards would have lay'd himself open to the reflection, that 'they who *labor* to depreciate Merit acknowledge the possession of it in those very persons, whom they mean to stigmatize for the *want* of it.' Such *their want* You best prove Yourself to *feel*, by the Sovereign reprimand of Silent Contempt.

Κραγεται κολοιοι.

ANNOTATIONS

TO

NEMEAN ODE IV.

STROPHE I.

ORIG. V. 10 and 11. Pindar has here treated us with a sentence not directly render'd in the version: 'The praise of an Action exists longer than the Action itself.' A saying which however bold is justify'd by the ancient application of successful Heroes to the Poet, concluded to bestow immortality on the conquest of the former. Where Heroism is less predominant, Poetry is less esteem'd; and Pindar, if he liv'd at this æra, as he would have few Champions to celebrate would likewise boast but few admirers; indeed the labor of attention requisite to a perusal of our Poet is now considered in as formidable a light, as the labor of engagement in the Games could possibly have been regarded by the combatants themselves.

ANTISTROPHE I.

Orig. V. 19. The text calls Ægina the city of the Æacidæ 'well fortified with Towers;' in the version a slender alteration is hazarded; as the *height* of a Tower is not only its principal ornament, but its peculiar defence against attacks.

EPODE

E P O D E I .

Orig. V. 28 and 29. I read *πεμψας δὲ*—and *Ἐυώνυμος δ' ἄπ'.*

Orig. V. 52. The Text runs, 'It is consistent with the order of things that he who performs great actions should suffer a reverse of Fortune. Pindar may moreover by this reflection be presum'd to intimate a mixture of barbarity in the triumphs of Alcyoneus, whose actions would not otherwise in those less polish'd times have been loaded with censure. Ancient Writers, when they patroniz'd an Heroe, aspers'd every person who oppos'd him with epithets of the blackest dye; epithets, which their own pictures of the favorite Warrior might induce candor to retort upon the latter. Sudorius turns the sentence,

Magna patrantur aliquid finistri
Ferre necesse est.

A N T I S T R O P H E I I .

Orig. V. 58 to 61. The Text may be thus construed, 'Though the lowest depths of the Sea are fill'd with Salt, yet counteract thou, o Poet, the snares lay'd for thee by thine enemies.' The force of the former sentence is little apparent; but it may be concluded that Pindar (for the whole is an allusion to his own concerns) had been accus'd by brother Poets, or those more bitter tho' less *effective* enemies the Critics, for failing too extensive a course in his encomiums upon the several Heroes, whom he celebrates; Himself, as the Salt in the Original is represented to pervade the *whole* internal Mass of Ocean, pursuing every idea which could illustrate the various honors, merited or receiv'd by those Conquerors in the Games of Greece; not only relating their Actions, but those for which their Fathers, their kindred in general, and their Countrymen, even many others sometimes less connected had been formerly distinguish'd. A plan avowedly adopted by Pindar, and which probably rais'd the envy of other Bards, who knew themselves little capable of composing an Ode on principles so enlarg'd. This interpretation may be construed not insufficient, if we reflect that of all the performances to which the Grecian Games gave rise, those only of our Poet have reach'd *even* the ears of Posterity. The Brethren of the quill may

E e e

seem

seem moreover to have stab'd the reputation of Pindar in the dark; from his claim of superiority, in the conclusion of this Antistrophe, over his opponents, his Muse always walking in the light:

Æneæ magni dextrâ cadis.

VIRG.

E P O D E III.

Orig. V. 107. *Εὐκυκλον ἔδραν*. The Seats, on which the heathen Gods are here represented to have plac'd themselves, are call'd round, says the Scholiast, by some on account of the spheroidical form of the Heavens; he likewise alludes to the rotundity of the Cups, with which these Predecessors of Mahometan luxury regal'd themselves on the marriage of Peleus. The Scholiast has a long, but little interesting Note, not uncommonly the case, on the whole passage. I believe after all, that the Epithet arose merely from the appearance made by the Heavens, to the eye of Man below; I had once a notion, that it originated from the sweep of the Rain-bow: it is all conjecture, and the subject of no importance.

E P O D E IV.

Orig. V. 149. The expression in the Text may receive the interpretation submitted in the version, Pindar having said immediately before, that as *Euphanes* sang the triumphs of Callicles, so Champions of other ages have likewise their Poets; and Timasarchus may boast a Pindar, celebrating those Actions, which he saw perform'd. They who apply this poetical task to Melesias make him indeed a very valuable acquisition to an Heroe, but lay a threefold burthen upon him, for which they seem not to have sufficient foundation. He was at this rate Anointer, Charioteer, and Bard; the two former were familiarly connected, but the last was a character separately appropriated to the service of the Conqueror: we may read *ασθαι*. (V. 150) passively with Schmidius; it is more elegant.

ANNOTATIONS

TO

NEMEAN ODE V.

STROPHE I.

ORIG. V. 1. Ἀνδριαντοποιός. The Statuary is by this word emphatically stil'd 'a Maker of Men.' The Scholiast in his Comment upon the comparifon between the refpective Genius requifite for the maker of Statues, and the writer of Poetry, difcuffes a contract between the friends of Pytheas and Pindar for an encomium upon the victory, recently obtain'd by the former: there is fomething invidious in this conftruction, from whatfoever authority the Critic has deriv'd it. The Poet, it feems, ask'd a price which he efteem'd proportionate to his labors, and thefe fame friends refus'd to give it, alledging that a Statue of brafs might be purchas'd for the fum; they afterwards, as the ftory runs, *recanted*, and Pindar was rewarded fuitably to his expectations. I think, that if this Comment is admitted, not only the credit of the Bard which has avowedly been calumniated for acceptance of pecuniary rewards, (poffibly not with that reafon, which has been efteem'd fufficient by his accufers) but the general propriety of the comparifon is obfcur'd by fuch partial cavils. The comparifon is in itfelf concise, and obvious; and however this peculiarity of the exordium may lead the reflection of the reader to fome peculiar motive for its appearance, good-nature will difpofe him to pafs over the con-

temptuous anecdote above notic'd, which as History cannot so readily vindicate may be construed no object of Criticism.

ΕΠΟΔΕΙ.

Orig. V. 30. This saying in the Original I would thus read, 'Every truth, however it may bear the most uniform appearance, may not consistently be divulg'd.' In plain words, 'Truth may not be spoken at all times.' The most unornamented adage is usually most significant. The sudden Apostrophe in the Text in allusion to a *desertion* of Cœnone can only be reconcil'd from the History of the first settlement of that Island. Such History is bury'd in the primæval ages of obscurity; it seems to bear a resemblance with that, delineated by our Poet in his fourth Pythian Ode relatively to the Isle of Thera; they are both however remov'd beyond the reach of Criticism. From the text it appears, that Pytheas was a native of Ægina, which gave birth to the Sons, and descendants of Æacus, the fruits of an irregular amour. These Æacidæ are represented to have founded a city *in common*; but to have afterwards forsaken it, urg'd by a spirit of adventure to compass their *separate* establishments. This picture of vagrant dispositions seems to have been drawn for the actual *leaders* of *earliest tribes*, dispers'd according to *their* several fancies through remoter regions, more inviting to repose from their fertility, or more seducing to ambition from their extent. Pindar exhibits a δαίμων (a superior power) banishing these *Heroes* collected together, and *raising* edifices upon the place, which he describes as a *celebrated* Island.

The Fable here notic'd may without violence be surmiz'd to have been borrow'd from some genuine attempt towards a settlement, in earlier *navigation*; and the *disappointment* intimated in the text might have been deduc'd from *that* in the structure of the Tower, which immediately preceded the dispersion of mankind.*

As

* ἔν δ' ἵνα τὸ μὴ κελύδενον added to the appearance of the Dæmon, before commented, expresses a strong disappointment in some design, equally unjustifiable and *perilous*.

As to the corruption charg'd upon our Author for a demand of money from those, in whose praises the *Lyrics* were perform'd, the accusation cannot be supported, unless confirm'd by instances of extortion from the respective Conquerors; the contrary whereof may be concluded from this passage, and from *other Odes*, where he describes a regular contract openly enter'd into between the Champion and the Poet. For the rest, pecuniary rewards were customary on such *celebrations*, *which* at those times made no inconsiderable portion of a triumph. 'Callicratides the Spartan (soon after Pindar's death, anno 406, ant. Christum) was commission'd to Cyrus, for the purpose of raising supplies to sustain the war of his countrymen against Athens; indeed he honestly complain'd (and Pindar might occasionally have urg'd the same) that his office was that of cajoling Barbarians for money: but modern States, and individuals, no less than the ancient, must be cajol'd, and well pay'd for the advance of money, that idol of Heathen and Christian adoration,' *Xenoph. Hist. of Greece, B. i.*

ANNOTATIONS

TO

NEMEAN ODE VI.

ANTISTROPHE I.

ORIG. V. 17 to 21. Pindar is more eminently successful in the application of his Similes, which rarely fail of consistency in all their parts, to the more ample illustration of History. In the text we are treated with a very beautiful comparison between alternate exertions, and their alternate suspension in the family of his Heroe, with the successive harvests of the field, and its occasional respite from the labors of the Husbandman. As Alcidas by his splendid actions not only return'd to his family the honors of which they had been, as it were, defrauded by the less active dispositions of certain Ancestors, but added a ten-fold lustre to the reputation, which occasionally burst from the rays of others distinguish'd for heroic, at this Æra the characteristic quality of man; so the field indulged by the Farmer with a temporary rest gratefully repays him for the time in appearance lost to his interests by such increase of grain, as the most anxious avarice of the Master could not otherwise have expected. The reflection moreover relative to the varying excellencies of various members of the same Family is founded upon experience, an experience striking in every age, which familiarly complains of the *degeneracy* of the Offspring
from

from the virtues of the Sire ; and the observation might with equal propriety be revers'd, but that by a whimsical fatality of ideas we love to compliment times that are pass'd, at the expence of the present the censure of which *almost* seems more *natural* to us, than the commendation. The truth is, that a display of abilities is too frequently the result of concurrent circumstances ; and it is the lot of very few to be plac'd in that sphere, which calls forth the hidden but innate qualities constituting the Warrior, and the Statesman, the Orator, and the Student ; each of whom is not unusually condemn'd to applications, for which the other alone is fit. Socrates the man of obscurity intimated Epode i. ver. 35. Orig. may be conjectur'd rather not to have had, from his different pursuits in life, those opportunities of excelling in active and war-like occupations, than to have been deficient in merit, for in the latter case the Poet would have prov'd his own defect of judgement by the mention of his name.

S T R O P H E II.

Orig. V. 49.—*ῥρον* for *ῥρον* in the text signifies both a prosperous wind, and a conclusion, or end of any thing ; though according to the *particular* interpretation of the word it is a separate substantive. This may be concluded a poverty of language ; indeed it is neuter in the *latter*, and masculine in the *former* acceptation. I should however rather presume them to have been *one* word originally, ' a *prosperous gale* blowing the Mariner to the *end* of his destin'd voyage ;' they are both *radical* words in the Dictionaries.

E P O D E III.

Orig. V. 107. Κλᾶρος προπετής (' Sors, (or Fortuna) proterva') implies, that the *Candidates* for the Olympic Games, either it may be gather'd when they were *numerous*, or to avoid giving offence to the several places from which they came, were admitted into the lists by lot ; and several in course with the Heroes in the text were depriv'd, at least on some occasions, of the opportunity to prove their valor, which re-

ceiv'd;

ceiv'd superior applause from the frequency, and variety of its exertions.

The very earlier periods, which mark the original disposition of Mankind to a more civiliz'd settlement, are occasionally alluded to in the present piece; these periods were the genuine foundations, on which the superstructure of Heathen Romance was rais'd. The Scholiast of our Author asserts, that 'the Sons of *Cronus*, or of *Saturn* are deriv'd from Heaven, and from Earth; as the other Titanians, ὕστεροι θεοί, (the 'Dī terrestres,' for such they may not improperly be denominated) sprang from the Titanians.' This is intended by the Scholiast as explanatory of the first sentence in the performance here commented.

ANNOTATIONS

TO

NEMEAN ODE VII.

STROPHE I.

ORIG. V. 1. There are who read 'the Muses,' instead of 'the Fates.' The latter may be esteem'd preferable if we consider that *they* were usually describ'd as attendants upon the birth of Children; which may seem originally to have arisen from the idea of their interesting themselves in the *future* schemes of life, voluntarily adopted by the Children, or forc'd upon them by the influence of *those* imaginary Deities, *who* were even honor'd with a power in some concerns counteracting, at least controlling that of Jupiter himself.

EPODE I.

Orig. V. 30. The Text runs 'Λόγον Οδυσσέως, ἣ πάθεν; and has been render'd * 'the History of Ulysses, which he has indur'd, or suffer'd,' for thus say the Oxford Editors. With this construction ἣ seems difficult to be reconcil'd, as no *feminine* substantive can possibly refer to it, and even in that case the word should be ἥν. As Homer is introduc'd in the encomium upon Ulysses with colors peculiarly flattering to this Heroe of his Odyssy, the words should be explain'd in the most enlarg'd

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sense,

* The version should rather be, 'The sayings of Ulysses, or *those things* which he indur'd.'

sense, of which they are capable. May it be propos'd to read Λόγον Οδυσσεύος, ἢ πάθον, and thus construe the sentence; 'The eloquence (or harangues) of Ulysses, or his sufferings?' The original at any rate contains a compliment to the milder virtues, from which the Poet suddenly in the exordium of the second Strophe sallies to the commendation of Heroism in the character of Ajax, as if conscious that he might have been upbraided as a deserter of the more active, and warlike talents, in favor of which the contest of the shield would more probably have been decided in the days of Pindar; when all the powers of Oratory, and the compos'd steadiness of Ulysses may be presum'd incapable to have procur'd a single suffrage.

S T R O P H E II.

Orig. V. 34 and 35. The compliment to Homer in the text flows from impartial, and judicious reflection, as representing that Poet to have given to Fable the more interesting form of Truth, whereas the reverse is the case with *human* conduct in general, and *poetical* in particular. This familiarly introduces the well known decision upon the contest for the Shield of Achilles; the history of which decision whether Pindar means absolutely to deny, or only to assert that it ought to have been differently made, may seem uncertain. On the last principle the word Truth, apply'd to Homer's management of the Iliad, is a stronger term for Propriety. It is singular, that Λευρὸν ξίφος immediately following in the text should have been render'd by the Oxford Pindar *latum*—a *broad-sword*, if it be permitted to jest upon the labors of the Learned.

A N T I S T R O P H E II.

Orig. V. 45 and 46. The phrase in the text strictly intimates the unavoidable *necessity* of Death, whether expected or not. The version enlarges the reflection, agreeably to the *paraphrase*, which varies from the *metaphrase* of the Oxford Edition.

Orig.

Orig. V. 55. Πλαγχθέντες classically render'd in the above Edition 'erroribus acti' requires the first syllable to be *short*; may we not read πλάζοντες—'errantes,' the first syllable of which is arbitrary?

S T R O P H E III.

Orig. V. 69. Neoptolemus according to the text brought to the temple of Apollo at Delphos a variety of rich offerings, as *first-fruits* selected from the Spoils of Troy. The rude treatment, and consequential Death which he met with seem introduc'd as forerunners of a compliment to the hospitable, and pious disposition of the inhabitants of Delphos, who were exceedingly offended at the outrage, as a savage breach of those laws, which they had instituted for the protection of strangers, who came into their country for the purpose of religious sacrifice.' By his fall Pyrrhus, or Neoptolemus fulfill'd a decree of the Fates; for (according to the text) 'it was requisite, that a Monarch of the race of Æacus should in future times be deposited *in* a very ancient grove, *near*, or *adjoining* to the temple of the God (Apollo there to remain as President over the festal sacrifices of Heroes. Such is the Original, which cannot be at this period, nor indeed has been at any other satisfactorily explain'd by the Commentators. Different conjectures on traditions, totally obliterated in the mind of Readers, serve only more effectually to perplex. From the representation of *this* Murder, executed by an order of the Destinies, (a Murder, which the Oxford Paraphrase intimates to have arisen in the way of vengeance upon Pyrrhus for that of old Priam at the altar of Jupiter) it may be surmiz'd, that no public enquiry was made, at least no punishment was inflicted upon the perpetrator, the text being likewise altogether silent upon the subject: this may seem to justify the interpretation in the Paraphrase before mention'd. With respect to the substance of the Decree itself it may be remark'd, that the Interpreters mention'd by the Scholiast alledge too much when they acquaint us, that Pyrrhus was bury'd under the pavement of the temple, for the Original at most expresses the burial *place* to have adjoin'd to the temple. The truth is, that the situation of the spot in which Neoptolemus was lay'd gave

rife to the tradition handed down by Pindar, relative to his Death in the Temple, to which it adjoin'd; and the concluding picture of his receiving the distinguish'd appointment of Prefident over the Sacrifices, offer'd by Heroes upon the Altar of that Temple, is copy'd from the religion of the Grecian World in the days of our Poet, when honors were bestow'd upon the dead adequate to their respective merits when living, and conformable with the peculiar mode of their death, which was usually feign'd, as well as their recorded virtues. But Pyrrhus was a Warrior, and on the fide of Greece againft Troy; two circumftances, which fuffic'd for a Grecian Poet, capable of adorning a favorite fubject with the fineft colors of invention, fuperadded to more eftablifh'd tradition.

Piety being the quality of Neoptolemus more immediately alluded to by Pindar, it muft be prefum'd, that the reward in the text was afcrib'd to that virtue. It is well known that in lefs ancient times the place wherein Heroes, and Men of eminence came to an untimely end, was confecrated to their memories, fometimes by the adoption of their names, fometimes by the appointment of them to be *Geniuffes* of the place. The latter *religicus* institutions may feem borrow'd, or rather extended from the former. A farther reason may be concluded for the prefent indulgence to the Manes of Neoptolemus, arifing from his birth. His Genealogy we may recollect to have run as follows. Jupiter produc'd Æacus from the Nymph Ægina, Peleus was Son of Æacus, and Father of Achilles, from whom fprang Pyrrhus, or Neoptolemus. I have only to add, that the construction above inferted refpecting the *murder* of Priam by Pyrrhus, was probably not alluded to by Pindar, who in this light would have infinuated *that* of Pyrrhus, introduc'd in the Scholiaft as an act of divine vengeance againft the laft, for his commiffion of the firft; neither Roman nor Grecian writers, it may be remark'd, treat us with histories, which degrade the reputation of their Heroes; and the particular brutality of Pyrrhus, (a Grecian) againft the old and indefenfible Priam, was lefs to be recorded by a Writer of the * Country, defcended from Trojan origin, on whom a political averfion to the Greeks devolv'd by a kind of hereditary right.

EPODE

* Virgil, who deduces the lineal Origin of the *Romans* from *Trojan* Warriors.

EPODE V.

Orig. V. 155. The words $\Delta\acute{o}\varsigma \text{ Κόρινθος}$ must allude to Corinth, as the favorite land of Jupiter, and this partiality may have arisen from some fabulous record of ancient times. The Scholiast enters into a prolix detail of events, relative to Corinth, and two inconsistent Histories are drawn out to explain the purport of the text, which still sets the Critic at defiance, particularly as to the application of the words in question to the meaning of the *whole* phrase, which is evidently design'd to place the merits of Pyrrhus, in point of notoriety, in the same light with the history of Corinth, known by almost every infant as a place sacred to Jupiter. The passage may seem to convey a satirical reflection upon certain Pædagogues in the days of Pindar, and probably upon his enemies, who might have shewn an ostentatious zeal in delineating minutely their own conceptions of ancient Histories, in prejudice to Anecdotes generally receiv'd; to many of which Pindar has inviolably adher'd. Whatever was the genuine Origin of the Adage, a discussion of it may be esteem'd fruitless at this latter period; it may therefore be esteem'd impertinent; the more modern Reader may be contented to look upon the character of Pyrrhus here applauded, (though no traces appear in the text of a single virtue which he possess'd but that of Piety in an instance little deviating from the *general* disposition of the times recorded) as of a complection with the Proverb in the text, and worthy of being receiv'd as such itself.

It is obvious, that Corinth gave rise to another saying of very ancient date, handed down in the writings of Horace:

Non cuivis homini contingit adire Corinthum,

which, as explain'd by Sanadon, accords amply with *his* Author's course of reasoning, and which may be of service in the present perplexity. The *port* of Corinth is there represented to have been exceedingly dangerous to Navigators, and the enumeration of the excellencies of Neoptolemus may be construed full as difficult to the exertions of the Poet; and through this danger, arising from the situation of its harbor, Corinth
may

may have obtain'd the peculiar interpretation of being protected by Jupiter from the terrors of naval invasions. The version of Sudorius affords no light to the reader, with respect to the occasion of the Poet's compliment to Corinth; it is in reality a confusion of our Poet's original ideas. He thus paraphrases the Text.

Res easdem sæpiùs revolvere
Infantis, stupidique viri est, imitantis et illam
Jovis Corinthon ore fulem levi.

An interpretation scarcely to be reconcil'd. The truth is, that $\Delta\iota\delta\varsigma$ Κόρινθος is a distinct phrase, and would be more expressive with a full stop plac'd before the words. $\Delta\iota\delta\varsigma$ may be turn'd either as substantive, or adjective. The Gottingen Editor entertains us with a quotation from Pausanias, but little interesting. Probably the Critic may look upon the preceding Comment to be an *additional shipwreck* at the port of Corinth!

ANNOTATIONS

TO

NEMEAN ODE VIII.

STROPHE I.

ORIG. V. 2. The Epithet ἀμβροσίαν, from the extreme alteration which it has undergone, when we compare its less ancient with its original construction, may seem to corroborate the Hypothesis of a Writer, who rarely fails to confirm his opinions from authorities to be rely'd on. His words are explicit on the present subject. 'The Ancients distinguish'd stones erected with a religious view by the name of Amber, by which was signify'd any thing solar, and divine. The Grecians call'd them Πέτραι ἀμβροσίαι, and there are representations of such upon Coins. Horapollo speaks of a sacred book in Egypt, styl'd Ambres; which was so call'd from its sanctity; being a medicinal book of Hermes, and intrusted solely to the care of the sacred scribes. Stonehenge is compos'd of these amber stones; hence the next town is denominated Ambrosbury; not from a Roman Ambrosius, for no such person existed, but from the 'ambrosiæ petræ,' in whose vicinity it stands.' The Author of the new *Analysis* proceeds to elucidate his sentiments by similar representations in Cornwall; particularly by those, which he calls 'rocking stones,' his descriptions of which are food for a curious mind; and by some 'moving stones' in China.

The

The same Author favors the idea, 'that at the Deluge, many of these vast stones were left bare upon the retreat of the waters, but those, which are so equally pois'd, and so regularly plac'd upon others, must have been thus adapted by the contrivance and industry of Man.'

BRYANT'S *Analyf. anc. Mythol.* Vol. III. p. 533—537.

Our ideas of the *Epithet ἀμβροσιαί*, as convey'd through the channel of Grecian erudition are manifestly different from the original sense in which *it* was employ'd previously to its corruption by the enthusiasm of Heathen writings. The version has adopted the construction which the word assumes in the text.

The word ἀμβροσια as usually explain'd from its use amongst the Egyptians implies 'something superhuman;' it has been particulariz'd as the food of the Heathen Immortals, and from that appropriation has in more modern language been extended to those elegancies, familiarly furnish'd for the amusements, and general serenity of refin'd situations. 'Ambrosial Hours,' and expressions of a similar cast are devoted by Poetry to the happier moments of Mankind.

An investigation of the source, whence this Grecian compliment was deriv'd, and affix'd to a word, which implies something of a more extraordinary nature, than in its less early application it can be esteem'd to possess, may probably throw a light upon its primitive construction. 'The Ancients,* says a Writer, who cannot be too frequently quoted, distinguish'd
stones

** The Author, who mentions the Egyptian book call'd Ambres, is stil'd by Mr. Bryant, Horapollo; a name attributed to various Writers of various ages, and countries. The following epitome of them is taken from the Biograph. Diction. Art. *Horapollo*, or *Horus Apollo*, in which the account is abridg'd from Suidas. 'He was a Grammarian of Panopolus in Egypt, who taught first at Alexandria, and then at Constantinople under the reign of Theodosius. There are extant under his name two books, concerning the Hieroglyphics of the Egyptians, which Aldus first publish'd in Greek, 1505, fol. They have often been re-publish'd since, with a Latin version, and notes; but the best edition is that by Cornelius de Pauw, at Utrecht, in quarto. There are many Horapollos of antiquity, and it is not certain, that the Grammarian of Alexandria was the author of these books. Suidas does not ascribe them to him; and
Fabricius

stones erected with a religious view, by the name of Amber, by which was signify'd any thing solar and divine.' Its Divinity was the peculiar quality more immediately attractive to the Greeks; as to the *solar* radiance, which this substance convey'd, that heathen Deity the Sun has been *persuaded* to transfuse a portion of his light into Amber, agreeably to its derivation from Grecian literature, which renders it by the word ἤλεκτρον, † a word very different, it will be allow'd, from ἀμβροσία deduc'd originally from Ambres * 'a book in Egypt, so call'd from its sanctity, being a medicinal book of Hermes, and intrusted only to the care of the sacred scribes.' But with all these unfavorable appearances our word 'Amber,' preserv'd from the foregoing Egyptian appellation may give a significancy to the Greek ἀμβροσία, as a gum distill'd from trees, and apply'd to medicinal uses; and its *salubrity* be presum'd to have greatly influenc'd the opinions of the Greeks, who assign'd it to the Gods as THEIR favorite repast. But there remains a corroborating circumstance in the quality of Amber, as explain'd by Suidas under the word ἤλεκτρον. 'Aurum ‡ a genuino diversum, & ex vitro, & lapillis mixtum.' By this I would be understood to mean an 'electrical power.' Mr. Bryant discusses the Πιτραι ἀμβροσίαι, and asserts, that 'Stonehenge, to which he

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questions,

Fabricius is of opinion, that they belong rather to another Horus Apollo of more ancient standing, who wrote upon Hieroglyphics in the Egyptian language, and from whose work an extract rather than a version has been made of these two books in Greek. His reasons may be seen in the first volume of his Bibliotheca Græca.'

† ἤλεκτρον may from this idea be deriv'd from ἥλιος, and λέγω, quasi ἥλιελεκτρον; collecting the rays of the Sun. The interpretations of this word submitted by Lexicographers are at least equally inconclusive with the present; they alike flow in the *current* of conjecture, and of such Criticisms rarely if ever may it be asserted, that 'purior Electro Campum petit Amnis.' VIRG. Georg.

* See the Note beginning in the preceding page.

‡ This expression ἀλλοτυπον in Greek is question'd, as the Critic upon Suidas acquaints us, by Salmasius, who proposes ὁμοτυπον, partaking the nature of Glafs, which would be a manifest tautology; it may be reasonable to change the *first* word; if so, why should we not read it ἥλιοτυπον, 'partaking the nature of the Sun,' in point of splendor, but this splendor is not the *whole* of its quality. Suidas joins 'lapillis' to 'vitrum,' which leads to the interpretation submitted in the *body* of the Remark.

questions, whether there be in the world a monument which is much prior, is compos'd of these Amber stones.' Such an Amber stone he moreover affirms 'to be mention'd by Apollonius Rhodius, which *was supposed* to have been rais'd in the time of the Argonautæ'. It may at least boast a very early date, from the insertion of it in that Poem, which would be more generally relish'd, if it were *historically* understood. Towards the conclusion of his observations upon this curious article, Mr. Bryant treats us with a description of several Amber stones, from a Gentleman 'who had been upon the spot, the island Amoy at China.' The stone related 'was of an immense size, and in the vicinity of this were several other stones of an enormous size, and at the same time as round, and smooth as any Pebbles in the high way. Three of these lay in contact with one another, and on the top of these was a fourth. One would not think it possible for any human force to have plac'd the uppermost in this position. Thus far the gentleman of China, who conjectures, that 'they might have been settled in this manner at the deluge,' which Mr. Bryant admits to be probable, but disagrees, that their position may be construed the effect of chance. From the peculiar situation of the several stones, their smoothness, their size so little capable of movement by the force of man, particularly when unassisted by the strength of mechanic powers, and from the firmness, with which they are as it were incorporated with the Earth, may they not be esteem'd a composition of the soil itself, the looser ground having been gradually worn away in the revolution of seasons, while themselves *cohere* from an innate magnetic quality of attraction?

See BRYANT'S *Analysis*, Vol. III. p. 56, 537.

A N T I S T R O P H E I.

Orig. V. 17 and 18. The Scholiast signifies, that the Pelopidæ or Spartans to ether with the Athenians, quitted their respective republics, to fight under the banners of Æacus, and to receive his commands, as their sovereign; the reason of which conduct is deduc'd in the paraphrase to the Oxford Pindar, from an extreme drought,
afflicting

afflicting all the kingdoms of Greece. Ææcus by a declaration of the oracle, being announc'd the most proper, as possess'd of superior virtues, to deprecate the anger of his Father Jupiter, the Athenians and Spartans deputed themselves Ambassadors from the other nations of Greece with a general request, that he would procure the relief of their necessities by *such* application to Jupiter, professing absolute obedience to every future command, issued by him, whom they spontaneously acknowledg'd their Ruler. The distress of Greece must necessarily have been very great, when democratic fullness became soften'd into a cheerful submission to Despotism; the above may therefore be construed a *poetical* explanation of the text. The Epithet *παλαια* attributed to Athens pictures the *most ancient* state of that City, now in its second Chaos, the surrounding country being little enrich'd by cultivation, though the Greek may in this passage likewise refer to the *rugged manners* of its inhabitants.

S T R O P H E II.

Orig. V. 32 to 34. The paraphrase to the Oxford Pindar explains the words in the Original, 'many things have been say'd by many Persons,' by their allusion to stories circulated from hatred to the character of *Cinyras*; and exhibits *his* unfortunate connection with Myrrha, as an instance. This may sufficiently elucidate the phrase in question, which is a direct contrast to the succeeding expression relating to our Poet's display of the virtues of *Cinyras*, little regarded by the Sons of Envy, when weigh'd in the ballance with his vices. The malignant temper of every age has been forward to perpetuate by obloquy a single misconduct, wishing thereby to erase those eminent qualities, which adorn their possessors. A never failing proof

Vilisque Animi, atque pusilli !

A N T I S T R O P H E II.

Orig. V. 43. The resentment of our Poet against the triumph of eloquence may appear singular in itself, and singularly introduc'd in

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this

this place as the phrase immediately succeeding attributes the victory of Ulysses to falsehood, and corruption. What authority Pindar had for this construction, it may be scarcely possible at this *Æra* to ascertain. The obvious interpretation is, that courage, when contending with eloquence lay'd the fairest claim to Victory, and that the prize having in the present instance been indulg'd to the latter, some sinister management in the *voter*, or the *speaker* must necessarily have procur'd it. It may, not without reason, be imagin'd, that the violent expressions of Pindar on this occasion ow'd their origin to some treatment, recently experienc'd either in himself, or in his friends, and which came 'home to his bosom;' it is at least remarkable, that he should pay such earnest attention to the tale of *this contest* in the text, as immediately to repeat it. How deplorable the condition of those unciviliz'd ages, when virtue, and knowledge, were 'consign'd to a * Pantile !'

If

* *Ψαφοίς* in the text, the Tile upon which suffrages were mark'd in the ancient Grecian Assemblies. See BRYANT'S *Analysis*, Vol. III. the whole Chapter, from which the expression at the close of the above remark is taken, will most amply repay the perusal. The origin of letters is there deduc'd, possibly from a latter period, than may be generally ascrib'd to it, (1) namely the delivery of 'the Law at Mount Sinai.' This indeed is expressly refer'd to the knowledge of *writing*, as coeval with *letters*; the Author has rather, it may seem, plac'd one for the other; the latter however cannot but be presum'd to have introduc'd the former. To hazard an opinion on a point, so difficult, from its extreme remoteness, if not the *direct* birth, yet the ruder infancy of letters (which in their improvement may be set down, as analogical with the gradual advances of the human mind unassisted by more refin'd education) may be trac'd from the *attempt* to build the (1) Tower of Babel; the futility of *which* was attended with variation of languages, and with the dispersion of the inhabitants of the world into its several regions. The general employment had been hitherto mostly the tendency and care of cattle, with the husbandry of the soil, for the maintenance of the ONE united family of the Earth; added to those more simple regulations, to preserve peace and good order, instituted by the Father, and

(1) See the Chapter of the *Analysis*, in which *this* event is subservient to the fable of Vulcan's fall from Olympus; 'Ἀπὸ Βηλῶν, as quoted from the *Iliad* B. I. ver. 591.

If the delivery of the law on Mount Sinai be resolv'd into total inspiration both of Moses, who promulg'd, and of the hearers, who receiv'd it, we may more readily ascertain this period for the Origin of Letters. But if we suppose, that the Jews were at the time of such delivery capable without inspiration to admit the laws themselves, we must necessarily presume, that they were by no means ignorant of the Letters, which God had (in conformity with their knowledge) made the symbols, whereby the law was convey'd to their understandings. For my part I cannot accede to the opinion, that so many years of the world had elaps'd, and so many necessary communications been made among its several inhabitants, from time to time, without the use of Letters, or some other succedaneum. Oral tradition might have been the *continued* custom of conveying anecdotes to posterity, not so much from a total incomprehension of *Letters*, or signs whereby these facts were express'd, as from the use of those durable materials, on which

and sacred to the Son, while he continued a stranger to the frenzy of ambition, and while the little Republic existed in a state agreeable to the dictates of nature.

Though the reflection is submitted with diffidence, as little conformable with the idea of an Author, who has made the history of the books pen'd by Moses the peculiar object of his attention, may it not be imagin'd, that the *Æra*, which he has ascertain'd for the rise of letters is much later than their genuine original existence? The *first* promulgation of the law was the immediate effect of divine inspiration, yet surely it may be concluded, that, at the time of its publication by Moses, the knowledge of letters almost necessarily existed! On a different construction may not infidelity receive some *shadow* of advantage to a cause (thanks to the enquiries of sober reasoning) long since upon the decline? In the days of Peleg, anterior to the period of Babel enthusiasm, the Earth was divided; and Nimrod whose age was still earlier than the last mention'd is stamp'd with a character of *first* ambition; a spirit, which may seem in some degree to have given occasion to this division of the Earth. How far, or in what manner the inhabitants of the world may have receiv'd this change of condition, it would be presuming, if not impossible to fix. The opinion, that letters were not unknown in the antediluvian age cannot be regarded in a conclusive light, since not a record of such existence could have surviv'd the general ruin, but from Noah only, and his small family: some Critics have gravely argued, that Noah was not an *husbandman* of Letters.

which the signs, or letters were stamp'd for future generations. We well know, that Manuscripts were for a long series of ages the only modes of perpetuating the productions of Genius; at length, but not till very late, the press was establish'd to supply their place. But as it must be concluded, that such an Ally long wish'd had been long and laboriously fought for the benefit of Posterity, so it may be imagin'd, that signs gave place gradually to Letters, that Letters continued many *Æras* in a very rude and imperfect state, and were not probably us'd for writing, till necessity, that mother of invention, instructed Men establish'd in more orderly societies, and diverted in some considerable degree from the labors of the Husbandman, Gardener and Shepherd; from the spirit of plunder, confusion, and wars to the pacific composure of regulated Empire, which familiarly introduces a train of civilization, of genuine Patriotism, and Philosophy.

E P O D E III.

Orig. V. 80. The expression 'to support the stone, or pillar of Poetry' is strongly imagin'd; the victories alluded to in the succeeding phrase are represented to have been obtain'd, the two first by Megas, and the two others by Dinias, in the foot-race on the Stadium. The Chariadæ are introduc'd in the seventy-ninth Verse, as the *countrymen* of Dinias, and *παῖρα* in the same line is the *kindred* of that Heroe.

Orig. V. 86. The Scholiast acquaints us, that Pindar insinuates the commendations bestow'd by Poets on the labors of Valor, to have been usual at the earliest times, even previously to the battles between the Argives under their King Adrastus, and the Thebans, and of course long before the institution of the Nemean Games, one of which occasion'd the present Composition. Horace however seems to prefer a different idea in those famous lines;

Vixere fortes ante Agamemnona
Multi, sed omnes illacrimabiles
Urgentur, ignotique longâ
Nocte, carent quia Vate sacro.

But

TO NEMEAN ODE VIII. 367

But this must be understood with limitations, for from whom have we receiv'd the records of Heroic actions in ages previous to that of Agamemnon but from the Poets, whose business it was to hand them to posterity either in the form, in which they were found, or to decorate them with fanciful additions from their own conceits?

ANNOTATIONS

TO

NEMEAN ODE IX.

STANZA III.

ORIG. V. 30. Amphiaräus specify'd in the text seems to have been ring-leader, the voice of the sedition, which drove Adrastus from his country, and prov'd the destruction of the race of Taläus, who may be concluded still to have remain'd at Argos, to support the pretensions, which they probably had by descent, to that kingdom; but failing in their endeavors to stem the torrent of Faction, the parent of universal anarchy, and consequential ruin, they submitted to the advice in the ensuing Stanza, and gave peace to the State. *Adrastus* may be construed to have receiv'd the Poet's commendation at the close of the present Stanza, because *he* prefer'd an absence from this overthrow of Government, and might presume moreover, that his flight would prevent that resistance to the inroads of Rebellion, which must necessarily be attended with the horrors of slaughter.

STANZA VI.

Orig. V. 67: It may be collected from this Apostrophe of our Poet, that the people of Ætna, though they came off conquerors in the war with the Phœnicians, had suffer'd so considerably, as to induce the

the Writer, who in this Ode celebrates their valor, to petition Jupiter against any future attack from that quarter; the Paraphrase to the Oxford Pindar thus understands the passage, and represents Pindar to have been apprehensive, lest another engagement should be productive of ruin to the Nation, whose cause he zealously espouses. The Stanza immediately ensuing sets off with a seeming commendation of Republican Government in the persons of the citizens of Ætna, whom the Poet compliments, as every way qualify'd to adorn civil offices, no less than to shine in the field of Heroism. This may have been likewise intended as a side-compliment to Pindar's *own city*, which, it may be presum'd, was as well conducted as the other Republics of Greece, though from the prejudice of *the latter* against the Thebans for their refusal to embark in the quarrels, by which those turbulent Republics had in earliest times aim'd *reciprocal* destruction, Bæotia in general was loaded with accusations of dullness, and pusillanimity, with other opprobriums, usually and in every age level'd by the malice of invidious disappointment at those, in whom the opposite virtues not rarely abound.

S T A N Z A VII.

Orig. V. 78. The expression of the text may imply a censure of those, who contrarily to genuine heroic Spirit meant to gratify *Avarice* by entering the lists of Fame. The phrase is certainly difficult to comprehend upon any *other* construction; and the Reader is particularly directed to *this*, by the introduction of *κτεσιν*, *possessions*, in the same Stanza, V. 76. It may be recollected, that our Poet was accus'd of this deviation from Genius, no less than from Heroism, as a Writer, who compos'd merely for pecuniary recompence; though the *Critics* are ingenuous enough to allow, that Pindar's Muse made occasional sacrifices to Friendship. But *these* gather more familiarly their animadversions from Historical Records containing the vehement injustice of our Poet's enemies, which it was his custom to retort upon themselves by similar applications, too probably due to their demerits.

S T A N Z A VIII.

Orig. V. 89. The passage in the text may be literally turn'd thus ;
' Few are sufficient; even with the united powers of hand and heart, to
compass a method of driving the *cloud* of present Battle or Slaughter
upon the enemy.' The Oxford Metaphrase reads 'consultanda' as
interpreting *ἐκλευσαι* ; this word, to make it sense, must be 'consulere,
or consulendo.'

ANNOTATIONS

TO

NEMEAN ODE X.

STROPHE II.

ORIG. V. 52. The very ancient solemnity of sacrificing Hecatombs to Juno in her temple of Argos is here intimated, with the consequential distribution of prizes to those, who conquer'd in the several Games instituted as a close to this *religious*, by exertions of *martial* Enthusiasm. The suspension of applause to the tribe of Heroes, whose earlier feats of valor had confer'd honor upon their native Argos, *artfully* introduces the more recent merits of Thæus, subject of the Ode, who had twice triumph'd in these festivals, as he had repeatedly (see the next Antistrophe) in the other Grecian Celebrations. In heathen, and no less in Christian government religion has usually been directed by schemes of civil policy.

EPODE II.

Orig. V. 63. The Panathanæa recorded as the Origin of all the other Games of Greece seem designedly plac'd the last of our Champion's triumphs, and the Poet may seem to have lay'd a peculiar stress upon the success of Thæus in those Celebrations from his introduction of the *Athenians*, and their address of poetical eulogiums to the

H h h 2.

Warriors.

Warrior, who had twice receiv'd from their hands the palm of Victory. It may be presum'd, that the mention of these Panathanæan triumphs prefac'd by a declaration that they had been obtain'd at distant periods, argues the Poet's extraordinary attention to them; an attention more reconcileable from the extreme antiquity of the institutions themselves.

S T R O P H E III.

Orig. V. 73. *Αξιωθέην*. The literal meaning of this passage may be thus construed; 'If I were related to Thrasyclus, and to Antias your ancestors, I would not conceal the praises of *Argos* from the public eye;' these Heroes being sufficient to vindicate the merits of *the country*, even without assistance from the illustrious actions of their descendant Thiaëus. *Αξιωθέην* might be divided, and *αξίς* made adjective to Thrasyclus, or *αξίων* to Thrasyclus, and Antias; but the word, as it stands, though harsh, is in the manner of Pindar.

A N T I S T R O P H E III.

Orig. V. 89. Lyceum is plac'd by Pindar in the vicinity of the altar of Jupiter; a sacrifice to religious prepossession! Lyceum in the course of ages, when civilization expanded itself, and a love of letters consequently prevail'd, was adorn'd with every improvement which taste could afford, and with which the Genius of Learning could distinguish a favorite retirement. Here Philosophy seated her elder-born the Poet of Prose, and the soul of moral investigation; whose language may have been refin'd to a more perfect purity by the serene solemnity of that shade, within which he was imbower'd. Fancy no sooner wanders to the groves of Lyceum, than it images beauties once consecrated by the veneration of Plato; beauties existing no more, unless in those writings they inspir'd, of which few alas! have surviv'd. 'The site of the Lyceum' (says an accurate Traveller) 'which was beyond the Ilyffus, is now mark'd by a well and a church, and many large stones scatter'd about,' and a few sentences farther he adds 'the
environs

environs of Athens are become, except near Enneacrunus, more bare, and naked than they were even after the devastations of Philip, and Sylla. Minerva no longer protects her City.' On the whole in the place of learning, eloquence, and politeness, fraud, self-interest, and subtlety abound; and talents no more exerted for the welfare, and ornament of society are prostituted to the miserable purpose of cheating the miserable creatures of Judaism, who must be confess'd however to deserve no better treatment, and this narrow cunning subsists to that degree, that 'it has been jocosely affirm'd, no Jew can live among them, because he will be continually outwitted.' On the other hand that execrable superstition, which threw a gloom over the character of the ancient, completely degrades the modern Genius of Attica; where the insolent-hypocrisy of the Priest (which to the shame of Christianity still extends its poison thro' more civiliz'd, and enlighten'd regions of Europe) binds popular credulity in chains, most severe, as tying down the soul from religious enquiries.* On the whole they have no vestiges, by which the form of Attica in its glory may be trac'd, but those of the 'Olive-groves, now, as anciently, a principal source of the riches of Athens, and the honey of Attica, which continues to retain its repute.'—DR. CHANDLER'S *Travels in Greece*.

Quid Pandioniae restant nisi nomen Athenæ.

OVID. *Met.* 15.

S T R O P H E IV.

Orig. V. 112. Ἀμφὶ βούων: in these Oxen or Cows is contain'd the occasion of a battle between the Twin-brothers, and the two Antagonists in the Text, the history of which is explain'd by the Scholia to consist in the desire of *the latter* to take in marriage the two Sisters of the former, whom they invited to a repast, and ran off with the Ladies; the brothers pursued, and the battle in consequence was fought. But what

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* 'The Papas or Priest affirm'd, that a Dove is seen to fly down from Heaven to drink of a fountain, much extoll'd for its virtues, yearly at the feast of Pentecost.' Thus has the *people* been pronounc'd above to be capable of outwitting the Jews, and the Priest can as readily outwit, and persuade *them* to credit the most profane abuse of holy writ.

a strange compliment in modern estimation is pay'd to the Sisters under the appellation of beasts! The verse in the Original might be easily reconcil'd to *this* Fable by the following introduction of the females, in their proper persons. 'Τὸν γὰρ Ἰδᾶς, ταῖς γυναικῶν πᾶσιν ὁλῶ (this in the next line) the preposition ἀμφὶ understood. Without regarding however the historical explanation of the Scholia, the passage may continue unalter'd; for the theft of those Animals the flood of Man was in the earlier ages of pastoral simplicity sufficient to have provok'd the severest vengeance of the *sufferer* on the *spoiler*, and *necessity* must have made an Heroe of the *first*, while the *last* from the same principle defended what he had, though unjustly obtain'd. It may likewise be surmis'd, that the most ancient war of heathen Records was occasion'd by a similar theft, before *women* carry'd off by their Suitors were esteem'd worthy to occasion the 'licens'd murder' of Arms. Schmi dius seems greatly dispos'd to adopt the effusions of the Scholia on the present passage, in *these* remarkable words, 'an non hīc Bē, pro feminā accipiatur? nescio tamen quo tropo, *etiam si non nescire mihi videar.*' He has been more fortunate in his change of ἱμνήσαντ' in the 120th verse of the Original into ἱμνησαντ', not because the *sense*, but the *metre* was affected. A sacrifice to Juno of *Hecatombs* which consisted of Oxen being the more immediate subject of the piece, the *beasts* alluded to by Pindar may have been design'd as offerings to that 'Queen of Air,' and having been seiz'd upon as lawful plunder, the Robbers receiv'd by their death the punishment due to *sacrilege*, and as may be gather'd to *wilful Murder*, aggravating their original guilt.

ANNOTATIONS

TO

ISTHMIAN ODE I.

STROPHE I.

ORIG. V. 3 and 4. Νεμεσᾶσαι Δῆλος. This apostrophe to Delos is explained by the Scholiast. Pindar had promised to write, and had (as the text implies) actually begun an hymn in honor of Delos, an island sacred to Apollo, who being likewise the great inspirer of Poetry requir'd from a Poet more than common regard. Herodotus having immediately after Pindar's promise, and consequent beginning of his hymn gained the Victory, which gives rise to the present Ode, Pindar suspends the piece, in which he had engaged his talents, and pays this prior homage to his Countryman.

EPODE I.

Orig. V. 15. Γηρυονης was a personage of a similar cast with Αλκυονης, king of the Meropes introduc'd in the fourth Nemean, and the sixth Isthmian Ode. His very name implies, that he was one of the Titanians, and typify'd adventurers dispers'd in Colonies over the Earth; as the other alludes to those, who had settled themselves in Kingdoms bordering upon the Ocean. It may be added, that 'the Titans and Atlantians were the same as the Cuthite Erythreans, and the Ocean
upon

upon which they liv'd was call'd the Erythrean Sea; Hesiod describ'd it as a vast pool, and unfathomable Abyss. Strabo has preserv'd a curious fragment from Æschylus, * wherein there are allusions to all these circumstances; and where the Atlantians are very truly describ'd under the character of Ethiopians.'

Wash'd by the sacred Erythrean Main,
Where purple blushes in the vast profound,
Diffusing Sciencē † Ethiopia's train
Swell 'mid their waves † the battle's brazen sound.
Where Thou, all-seeing EYE of day,
Dip'st thy Orb's eternal ray;
There giv'st the labors of thy Steeds to cease
Cheer'd with the genial Bath by Zephyrs calm'd to peace.

'The Waters in which the Poets suppos'd the Sun to set were those in the *West*, in the midst of the great Atlantic. He was in like manner represented, as rising from an Erythrean || Sea in the *East*. Here liv'd the Indo-Cuthites, a people of the same family, as the Meropes, and call'd Ethiopes, Mauri, and Erythræi. There is another fragment preserv'd in Strabo, from the Phaëton of Euripides, which relates to *this* people.'

Clymene's smiles, illustrious bride,
Grace the stern Merops' royal side.

In

* 'Prometheus liberatus.'

† † The Epithet to *Ethiopians* in the original verses is παντροπρεφων; which signifies that they *turn'd every way*. An expression reconcileable only with their *various situations* in the world as Colonies dispers'd therein from a single family; or with the address by which their dispositions alike familiariz'd them to the occupation of them, or to the diffusion of Science.

|| Χαλκοκεραυνου may be esteem'd an allusion to the first; the Epithet is intended for the word λιμνη, which characterizes the Erythrean Sea, and a *two-fold application* may be collected. The latter part of the *compound* intimates the thunder of *divine* vengeance; the former is a picture of *earthly* Heroes, whose armor was compos'd of brass. The Epithet itself bears the strongest marks of Titanian ambition,

'Which dar'd defy th' Omnipotent to Arms.'

In Eastern Climes, where Phœbus' beam
Profusely pours his orient stream;
Yok'd to the golden Car of light,
Forth springs the Steeds' unbounded might:
The swarthy Nations hail their parent-ray;
Realms of the Morn, and mansions of the Day.

The original calls these nations ἵπποστασεις, stables for the Horses of the Sun. The above enlargement of this idea is at least more consistent with Poetry.

'From hence we may learn the extent of the curse at the dispersion; and how widely the Meropes were driven.'

BRYANT'S *Analys.* Vol. III. p. 434, 435, 436.

Orig. V. 19 and 20. Ἀλλοτρίους ἢ χερσὶ. Herodotus is here commended for skill in driving his Horses without the assistance of a Charioteer. As this talent is particularly extoll'd in Castor and Iolaüs, it may be presum'd that they were the first, who drove their Horses themselves with success in the public Games. The employment of a Charioteer was usual in the age of Herodotus; surely a sufficient heroism for a candidate to risque his neck in the exhibition, without any immediate exertion of his own skill as driver. The Scholiast seems to assert, that Herodotus took care of, and drove his own Horses, and gives reason to conclude, that the Victory celebrated was gained in a Car drawn by *four* Horses.

ANTISTROPHE II.

Orig. V. 55. Πενταθλον. The five exercises here alluded to are well known to have been 'The Dart, the Disc (or Quoit) the Leap, the Race, and the Wrestle; and the passage (according to the Scholiast) comprehends the reward given to each Conqueror in a single Game, oppos'd to the mode of recompence, when the πένταθλον came in vogue, which was not the allotment of a Crown to the Conqueror in one of the five Games, but in the greatest part if not in every one of them. From the word τέλος I conclude the simple construction to be, that the five Games were not *at that* period celebrated *together*, but *one* Game was the Sport of *one* Meeting; and indeed smaller beginnings are ge-

nerally known to have produced the most splendid customs, and conspicuous events of kingdoms.

ANTISTROPHE III.

Orig. V. 62. Ἀνδρὶ σοφῷ. I understand these words as an allusion to the Odes, or Hymns, written in celebration of Conquerors in the four sacred Games of Greece, and to intimate the Poets who composed them. In other Odes Pindar has called Bards by the name of σοφοί, as they are usually stil'd by ancient Writers; which may occasion a question, whether Plato, when he complimented our Poet and Anacreon with the title, should not rather be understood to have express'd himself in favor of their poetic excellencies, not their philosophical sagacity, which was evidently no characteristic quality of the last: it may however be remark'd, that Plato constantly uses ποιῆται for Poets, and σοφοί for Men of Wisdom. Anacreon's eulogium is to be met with in Plato's Phædrus; that of Pindar is instanced by Moreri in his Dictionary, as the epithet of Plato, but he acquaints us not with the passage, or work from which he takes it.

STROPHE IV.

Orig. V. 8α. The text of which the line

‘And Yours, ye venerable, dark retreats!’

is a version specifies Minya, to which the Scholiast observes, that ‘Orchomenus is synonymous; this place, where the Argonauts assembled,’ being the City of Greece in which they settled after their expedition. The Minyæ, from whom the City of Minya is deriv'd, were a very ancient Colony of Greece. The word indeed compos'd ‘the chief title, by which the Argonauts were distinguish'd; the most general account is, that there was a person nam'd Minyas, a King of Orchomenus in Theffaly, from whose daughters the Argonauts were in great measure descended. The Scholiast upon Pindar (continues Mr. Bryant) says, that the Minyæ were ἀρχαίου γένος, an ancient race, and descended from Minyas of Theffaly (Olym. Ode xiii.) But ‘we must not look for the Original of the term Minyæ in Greece.’ The very Epithet ἀρχαίου directs

rects our attention to an higher Original. 'The people, who were call'd Minyæ, or Minians, were Arkites; and this denomination they took from the Ark, as also from the Patriarch; who was at times call'd Meen, Menes, and Manes. This people resided at the bottom of Mount Ararat, where the Ark first rested; they worship'd the Lunar Deity. By this they did not refer to the Moon; but to the Genius of the Ark express'd, and reverenc'd under the figure of a Lunette. The most celebrated City of this name was Orchomenus in Theffaly; which was so denominated from the *lunar Deity* Menes, and from the rites spoken of above.'—*Analyf. anc. Mythol.* Vol. II. p. 509—513.

To hazard a conjecture inforc'd by the foregoing representation, the last mention'd City probably receiv'd Ἀρχομένης for its more ancient title.

• Illustrious Monarchs of *th'incircling* reign
The sacred Minyæ pour, unrival'd train;
From Minyas' Daughters sprang th'heroic seed,
Whose Sons of Glory boast the gen'rous breed:
Such—Jason's smiles a *Mother's* lineage trace,
Whose claim the conscious Birth from Minyas' race.

E P O D E IV.

Orig. V. 96. Ἐὶ δὲ τις ἐνδον νέμει πλῆτον. This transition must be esteemed peculiarly abrupt, as immediately succeeding (without preparation) a wish, that Herodotus might reap fresh laurels in the other public Exhibitions. However, in a former part of the Ode allusions are made to the virtue of Liberality, which is describ'd as characteristic of Herodotus, no less than Heroism, and is at the close represented as a necessary quality to be possess'd by the man, who sacrifices to reputation; that sharp spur, stimulating every action of ancient Worthies. I cannot but apprehend, that the rebuke to those, who hoarded up riches, the Anti-Herodotans of Pindar's time, arose from some instance of contempt thrown upon our Poet's Hero; whose generosity might, as too commonly in more recent æras, have been affectedly construed into profuseness by those, who god is their useless Gold, and whose hearts would as readily melt, as that metal with the hardest frost.

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• APOLLON. *Rhod.* L. i. ver. 229, &c.

ANNOTATIONS

TO

ISTHMIAN ODES III and IV.

UNITED.

EPODE I.

ORIG. V. 24 and 26. Κλεωνυμος, an individual Heroe; and the Λαβδακιδαι a family of Heroes are inserted in the Text. The former may be concluded to imply the paternal, as the maternal lineage of Meliffus is express'd in the *latter*, descendents of Laïus, father of Œdipus, and King of Thebes. The romantic misfortunes attributed to this race form a conclusion of excellent Morality to the performance; (for with this Epode the third Isthmian Ode has usually clos'd) they are likewise duely connected with the *Heroe* of the piece, as descendant of the Labdacidæ; and they lastly furnish a suitable occasion for Pindar's commendation of *his* virtuous Ancestors no less than for a judicious, as more distant insinuation, that as evils are not to be evaded by mortality Meliffus should prepare himself against a reverse of fortune, too familiarly experienc'd by the founders of his race, the Labdacidæ, originally perhaps Λαϊακιδαι, the ε having been afterwards inserted to prevent the 'hiatus lacrimabilis' of *two connected vowels*.

STROPHE

S T R O P H E III.

Orig. V. 32. (of the fourth Ode) Δαιμονων ἐλαϊς contain a third reference to celestial interposition from the opening of the second Strophe, besides the ensuing introduction of Neptune. This conduct throws a degree of solemnity on the characters of a family, whose reputation is thus esteem'd sufficient to engage celestial attention.

A N T I S T R O P H E III.

Orig. V. 50 and 51. (of the fourth Ode) The original reflection is in this place abruptly introduc'd; it is thus explain'd by the Scholiast, 'He, who has not experienc'd trials, and sufferings in these active exertions is totally destitute of glory.' A reference seems intended by the adverb γὰρ to the foregoing sentence, which may lead to an opinion; that the expences of training up, and ornamenting the horses for the sports; added to others more immediately incurr'd by the ostentatious profusion of the several Candidates on their own accounts, were objects of censure to those, who might be prejudic'd against one or other of the Champions. Such Railers are here probably stigmatiz'd with the character of unskilful; and they merit no higher compliment, as not understanding the subject, which they presum'd to discommend. The construction may be reconcil'd from the conduct of our Poet, relative to a similar censure pass'd upon Hiero, when contending for the prize. That this reflection is turn'd by Pindar against the enemies of his Favorite, and Patron, may be deduc'd from his spirit of liberality. Σιωπᾶσι is (rather unusually) imploy'd in the plural number; but its very peculiarity adds force to the sentiment. The Romans introduce it significantly in the same manner:

Simul ipsa silentia terrent

is an expression of their greatest Genius.

E P O D E III.

Orig. V. 62. (of the fourth Ode). The text is enlarg'd in the version. The Poet alludes to the contest for the shield of Achilles, which
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he esteems to have been partially allotted to Ulysses. A farther compliment is propos'd, in the Translation, to Ajax distinguish'd from his superiority of strength as the Bulwark of the Grecian Army; his voluble opponent, master of political insinuation, was a Fabius, who in the phrase of old Ennius 'cunctando restituit rem.' Ovid's most finish'd Episode of his Metamorphoses forms a beautiful contrast between the two characters, but appears to differ from the judgement of *Pindar*; a judgement at least consistent with the Heroism of *his age*; and it must be confess'd, that in few æras the perfections of the man have kept pace with the eminences of the Speaker.

S T R O P H E IV.

Orig. V. 98. (of the fourth Ode.) The poetical rise of Navigation signify'd in the text to have been the work of Hercules has been not unusually attributed to the success of that Heroe in clearing the seas of Pirates, which interpretation evinces, that a spirit of Commerce prevail'd at this earlier period in the world. His labors so familiarly sacrific'd to the marvelous were founded upon *real* actions for the emolument of society, recorded originally from oral tradition; and the works of *many* adventurers were allotted by the Genius of romantic times to the exertions of *one*. I am inclin'd to recommend this enlarg'd construction of Pindar in preference to that, which limits the present passage to the compass of the 'Herculeum Fretum.' Political consistency probably realiz'd in the punishment of tyrants, in the preservation of innocence, and in the general establishment of order where Anarchy rul'd before, the genuine events of History. These *refinements* evidently introduc'd a process of civilization. *They* are the *parents* of modern Chivalry, that offspring of Romance, nurs'd by moral purity or rather enthusiasm of passion.

E P O D E IV.

Orig. V. 115. (of the fourth Ode.) Αεθλων τερμα: the Games instituted according to the text as funeral honors to the sons of Hercules by Megara may reconcile the remote antiquity of such celebrations

TO ISTHMIAN ODES III and IV. 383

tions to the memory of Heroïsm deceas'd, and may therefore justify the opinion entertain'd in the dissertation prefix'd to the present work, that funeral Games gave origin to the Olympic, and other Games of Greece.

The prejudice of Grecian Enthusiasm might have antedated many of these Games, which cannot however boast a *priority* to those public celebrations consecrating the memory of such, who promoted during existence the welfare of their country.

ANNOTATIONS

TO

ISTHMIAN ODE V.

STROPHE I.

ORIG. V. 3. χρυσόν. This Metal so distinguish'd in the Text for its influence over various orders of Men, (from the Heroe, who obtain'd a triumph, to the Poet who rehears'd it in *ancient times*, and from the highest to the lowest subject of the several nations of the world in *our own*) may reasonably promote an inquiry into the primary meaning of the word itself. The splendid appearance of this metal in its purer state seems to have occasion'd an earlier attention to its qualities, and when refer'd to the more common intercourse of mankind it is well known its original merit has been expanded. But these as they are inferior in the eye of critical investigation were likewise secondary causes of the general patronage of Gold. A Writer never too frequently appeal'd to discusses the point with convincing Erudition. 'The Golden Age of the Poets took its rise from a mistake, which being once establish'd, a silver a brazen and an iron Age were in consequence added. What was term'd χρυσεον should have been express'd χρυσεον; it relates to the age of Chus, and to the denomination of his Sons. It is describ'd as a period of great happiness; and the persons to whom that happiness is attributed are celebrated, as superior to the common race of Man; and upon that account, after their death,

death, they were advanc'd to be Deities.' This is 'a just history of the rise of Idolatry; and we may be assur'd of the family, in which it began. The ancients had a high notion of this Golden or Cusean Age, taking into the account the æra of patriarchal government, when all the world was as yet one family, and under the mild rule of the head of Mankind. Those, who came into Greece, and built the temple at Olympia, are represented as a golden race, by which is certainly meant Cusoan, or Cusean.'—BRYANT'S *Analyf. anc. Mythol.* Vol. III. p. 167.

EPODE II.

Orig. V. 49. ΚΟΥΡΟΥ. The Author above quoted particularizes in the Chapter, from which the foregoing remark is borrow'd, the silver, the brazen and iron ages. The *golden age* is represented to have describ'd the felicity of Mankind; probably alluding to the period of Noah, and his family, which extended itself to 'the regular migration of Mankind by divine appointment.*' These were the superior Deities of heathen superstition. Silver is inferior in metallic quality to Gold; the silver age therefore was but faintly mark'd with the *longevity* of the Patriarchs, and possess'd none of their original *happiness*. This degradation arose from their 'continual state of hostility, by which that life allotted to them by nature was abridg'd. They were highly irreligious; yet, when they were, through the anger of the offended Gods, swept away from the face of the Earth, they were made *subordinate* Deities.† These too (as our Author relates in the words of Hesiod) 'had their share of honor.' They were deify'd, from Heroïc, as the former were from religious eminence. This age of Heroïsm may be deduc'd from 'the dispersion of the Cuthites, and their adherents, who had acted in defiance of the ordination made by divine ‡ appointment,' relatively to the migration of Mankind. The *brazen age* seems characteriz'd by the pursuits of war in a more regular process.' This æra refers to the violence

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of

* *Analyf. anc. Mythol.* Vol. III. p. 223.

† *Analyf. &c.* Vol. III. p. 167.

‡ *Analyf. &c.* Vol. III. p. 233.

of Mankind, when they enter'd upon their earlier settlements in more extended and distant kingdoms in consequence of the dispersion. This race is said to be quite different from that of the silver age ; but ' I cannot see, says Mr. Bryant, wherein the difference consisted.' The difference was indeed not material, in the *poetical* picture ; but a *regular* gradation marks the *genuine* historical account. The last age is that of iron, term'd by Hesiod ' the age of Demigods.' It seems, that the criterion of this age was Justice and Piety*.

To this close of the several æras of the world evidently perverted by Grecian applications, we may refer the various struggles necessarily occasion'd by attempts to settle a plan of civilization. Grecian Fables acquaint us with robbers, whom the Warriors attempted, not unsuccessfully, to extirpate from their kingdoms; even 'Græcia mendax' was faithful to its grand principle of Heroism. These Fables likewise acquaint us with the stealth of Cattle, and rape of Women † by reciprocal encroachments. 'It is said (in the language of Mr. Bryant) of the Heroe Cycnus, that he robb'd people of their Cattle, as they went to Delphi. Hē, like the rest, was slain in fight, having rashly encounter'd Hercules. Such was the end of these laudable Banditti ; of whom Jupiter, we are told, had so high an opinion, that after they had plunder'd, and butcher'd one another, he sent them to the Islands of the Blessed to partake of perpetual Felicity.' The principal use of the foregoing observations is confessedly to build the romantic ideas of the Greeks upon those events, which have been conclusively recorded, and providentially preserv'd in *Scripture* ; from which sacred Origin corrupted by the extravagances of their conceits the wild torrent of Polytheism deriv'd its course. This last age is honor'd, as before observ'd, with a distinction for Piety and Justice ; a character, which may be collected to have arisen among the Greeks from the institution of laws for the preservation of *peace*, no less than of *solemn rites*,

* May not the iron age be contrasted with the brazen, from the invention of instruments compos'd of that metal for the pursuits of agriculture, and domestic security and intercourse in general ? Being plac'd the last, and characteriz'd for their Justice and Piety, it may allude to the earliest plan of establish'd order, and the civil policy of States : this was the parent of Arts, as the other was of Arms.

† Analys. Vol. III. p. 169.

rites, to give a lustre to that, which they intitled *religion*, so closely connected with the *former*. The Banditti above mention'd were deputies from their respective districts, and made inroads into provinces, as public occasions requir'd. The seizure of Women was the lineal ancestor of the rape of the Sabines, when Rome was in its infancy; and where Cattle was not sufficiently numerous for the consumption of *their own*, nature prompted the savage adventurers to supply their necessities from the spoils of another *state*.

The river Caïcus mention'd in this Epode flow'd through Mysia, from which country Telephus came with his auxiliary troops to the support of the Trojan arms.

ANTISTROPHE III.

Orig. V. 65. The Original checks in this reflection the vaunting triumphs of Heroïsm; an incomplete preeminence, if unconscious of a philosophic submission of events to divine appointment. Had heathen Theology been unincumber'd by those gross absurdities, with which every ceremony of its worship however was unfortunately mark'd, the present doctrine might have done honor to its Votaries. That enthusiasm of glory, and that ardor of conquest, which throb in every vein of the intrepid warrior, have in all ages, and even in those countries, where the purest religion is profess'd, nurs'd pride into unbounded self-love; 'success has been familiarly imputed to his own abilities, and victory to his own arm.' And no wonder, his pursuit is after a phantom of wild imagination; his Deity is Fame, and she has never endur'd a rival in the empire of the mind: such was the complection of *ancient* Chieftains! *More modern* ones have been actuated by an *union of influence* in their employment of the sword! their *alliance* has been that of *political*, and of *martial* spirit.

E P O D E III.

Orig. V. 72. Τετυφλωται, &c. In this age of more refin'd sensibility calm reflection places the Man, who professes the business of arms, as a character less essentially useful to the State, than Patriots, and Legisla-

tors, who think, and speak for the *civil* interests of Society ; but even the more recluse lay claim to public regard, when they have imploy'd retirement in works of elegance, which may engage, or of more solemn scenes, which may throw a pleasing melancholy on the mind. Innocent avocations compose a very necessary ingredient in the cup of *happiness*; and are more particularly commendable in an age stamp'd with unmanly indolence on one hand, or vicious dissipation on the other. Gratitude for amusement, receiv'd in the hour of leisure from the extensive prospects adorning the summit of Leeth Hill, Surry, may plead for the following inscription to the memory of Richard Hull, Esq; bury'd under the Tower, there erected by, and which seems destin'd not long to survive, its master.

Oh! dilecte *Senex*, Turrem qui Monte locasti,
 Quam circa vario Prata colore nitent!
 Quà *pictis* natura rigens *dumifve* laborat,
 Rerum aut Phæbeo lampade lata patent!
 Hæc Tibi, quam Vitâ sensisti, Morte voluptas
 Adsit, et exhilatet lumina notus Apex:
 Colle Tibi *Letbi*, Tumulus; sed Fama superstet,
 Vicinique ferat nomen ad Astra Poli!

ANNOTATIONS

TO

ISTHMIAN ODE VI.

STROPHE I.

ORIG. V. 1. Pindar in the Ode immediately preceding delineates the virtues of the three *several* Heroes, to *whom* he, not in his general manner which limits a single Conqueror for the *subject* of his piece, inscribes the present picture of commendation. In the two cups an Isthmian triumph procur'd by Phylacidas is added to a Nemean victory, which he had gain'd before, and which had receiv'd the applauses of Pindar. The third Antistrophe explains the triumphs of this kindred, and congenial list to have consisted of three Isthmian victories, and (as the text may not inconsistently be read (*τρεῖς* for *τὰς*, ver. 89) three others in the Games of Nemea. The present Strophe may, in acquiescence with the construction of the Scholiast, close with a *prophetic wish*; 'may it happen that those, who prepare the *third* (cup) for Jupiter the preserver (of mankind) pour it to the honor of Ægina with poëtic compositions,

' Sweet to the ear, as Honey to the taste!'

The native city of the family here celebrated is plac'd for the family itself, and their triumph in the *impending* Olympic Games anticipated.

ANTI-

ANTISTROPHE I.

Orig. V. 24. Κλωθω one of the Fates is introduc'd by the original in the line immediately preceding a prayer to the Μοῖρα, or destiny of Lampon, son of Cleonicus, and the *sense*, if it is understood to be *such*, runs thus 'Lampon (as the verses foregoing may be paraphras'd) having run the race of glory now expects with satisfaction old age and death. But I (says the Poet) address myself to Clotho exalted upon her throne to pursue the lot (destiny) of this beloved Warrior with illustrious wishes, or petitions.' That is, that the days of Lampon might be prolong'd; there is an awkwardness in the expression of the original idea. Κλωθω one of the Fates is solicited by the Poet to follow the *Fates* of Lampon, &c. Surely the Author may rather have meant an application to his own *Muse*, or to the Muses in general—*cur non μοισαν μοῖρα*, is not reconcilable in this place. The version has inserted *Μοῖρας* the Muses, whereby it is intended to figure the poetical commendations, which had occasionally been address'd to the victorious exertions of Lampon.

E P O D E II.

Orig. V. 58. This prayer of Hercules is address'd to Jupiter for the future invincibility of Ajax, Son of Telamon, and Grandson of Amphitryon, from *whose wife* Hercules himself was fabled to have sprung; Amphitryon was Son of Æacus. Ἀρρήκτον in this verse is usually understood to mean invulnerable; and from this interpretation, which concludes the invincibility of Ajax, the Annotator to the Oxford Pindar has conjur'd up a Tale,* that 'Ajax fuit toto invulnerabilis corpore, exceptis lateribus, quæ pelle Leoninâ Hercules tegere non poterat, propter Pharetram interpositam.' Who is this Commentator, and where did he purloin this story? It is evidently of a complexion with the *disputed* account of similar powers attributed to Achilles. The inventors of such extravagances little compliment Thetis, who held the latter by the heel while she dip'd him in the Styx; and Hercules, who could
not

* This expression 'olet Servium;' where that Critic delivers his opinion upon the tale of Achilles, when dip'd in the Ocean by that awkward *bathing-woman* his Mother.

not get the Lion's skin over the shoulders of Ajax, because his quiver was in the way. Prithee, Demigoddes, and Demigod ! the first of you dip the heel of your son, after you have taken the rest of his body from the infernal river, and the last, give yourself the trouble of taking off the quiver from the shoulders of Ajax, that the skin may cover his whole body ! The truth is, that we even read not of the total invulnerability of Hercules, as an appendage of his nature ; he incounter'd many difficulties, it is true, with infinite resolution, and never experienc'd a wound. We may remark, that any superhuman indulgence of valor, or success by a Deity, who patroniz'd the favorite HEROE, was granted for immediate service by *personal* interposition, but was not a present for life. 'Ambrosios afflavit Odores,' when the Lustre of superior beauty was confer'd upon HIM ; and 'detorquet jaculum,' when aim'd at by an enemy in the field of battle. Hercules had a claim to exemption from injury in War, superior to Telamon or Achilles. The first descended from Æacus, a Mortal ; the second from Peleus, a Mortal ; but Hercules, from a God : we take not the Mothers into this account, because, as a late writer of heterogeneous imagination alledges from a solemn determination of wise heads, the *Mother* is no relation to her Child ; the consanguinity between *Father* and Son may be more reasonably doubted.

Orig. V. 73. 'Αἰετος. Commentators are not wanting, who accuse Pindar of the vilest play upon words by the jingle of αἰετος the bird, and Ἄϊας, the Heroe. It may not fairly be gather'd, from the text ; the jury of Critics may therefore *be directed* to bring in their *favorite* Author not guilty. It must however be confess'd, that in other parts of his poetical conduct he is not wholly innocent. It were well if this refinement could be reconcil'd, like Ovid's fabulous Metamorphosis of the same Heroe, by poetical ingenuity.

Though it is confess'd, that the Origin of the Hyacinth from the blood of Ajax carries elegance in the conception, yet we cannot so readily vindicate our 'Heathen of Romance' from constrain'd wit in his application

application of that flower to the fate of young Hyacinthus: *Metam.* B. x. ver. 215. *The words*

‘ αἰ αἰ

Flos habet inscriptum,’

alluding to marks, * which observably streak the Hyacinth, are more connected from Orthography with the *bulwark* of the Greeks, than with the *play-fellow* of Apollo; *they* likewise must be consider'd as more interestingly attributed to the former by the *Writers* no less than *Heroes* of ancient Greece, the ‘ αἰ αἰ’ being appropriated to an expression of sorrow; which would more naturally direct their ideas to the *martial* leader, than to the *pastoral* Youth, tho' the latter sometimes ‘steals an amorous sigh.’ To adapt the αἰ αἰ to the last, the *letters* must at least be revers'd, and even vary'd, υἷ, υἷ. The *Criticism* may be clos'd in the expressions of the Poet himself:

Expulit ipse cruor, rubefactaque sanguine tellus
Purpureum viridi genuit de cespite florem,
Qui prius † Oebalio fuerat de vulnere natus.
Littera communis mediis pueroque viroque
Inscripta est foliis: hæc nominis, illa querelæ.

OVID. *Metam.* B. xiii. ver. 394—399.

ANTISTROPHE III.

Orig. V. 92. Ψαλυχιαδᾶν. This tribe, which is introduc'd only in the present passage of the Poet, cannot easily be ascertain'd from historical application. The construction is, ‘The three Conquerors (to whose

* Heinfius evinces this from Pliny's Natural History, Book XXI. Chap. xi. for those, who are willing to accept that authority, as conclusive.

† Hyacinthus, native of Œbalus, city of Laconia. Micyllus the Critic derives the word Œbalides,

‘ Laberis, Œbalide, primâ fraudate juventâ,’

from Œbalus, Nephew to Hyacinthus, as Son of his Brother Cynortas; but this seems constrain'd, to speak no worse of it; for Apollo addresses his Apostrophe to Hyacinthus himself, not to his Nephew.—*CNIPPINGII Ovid. Metam. Lib. x. ver. 196.*

whose honor this Ode is compos'd) bathe the tribe of Psalychiadæ in the dew of the Graces.' In other words, 'the triumphs of these three Champions, the tribe of Psalychiadæ, lay claim to poetic veneration.' A redundant syllable is obvious in the verse, which gives rise to this comment; a peculiarity to be reconcil'd from 'metrica licentia,' two *short* syllables being admitted in the place of a *long* one, with which the line should strictly conclude. May not

αἰ φιλωδαί

Τῶν δὲ πατρῶν Χαρίτες

be substituted? Pindar would on that construction allude to the present victory as a suitable occasion for the indulgence of the Lyric Muse in the task of commendation. The term Psalychiadæ convey'd not an obvious meaning, otherwise no change had been hazarded to the text.

E P O D E III.

Orig. V. 107. Νάξιον sc. πετρῶν. The stone from the Island of Naxos is the Whetstone, supply'd in the times of Pindar more generally from that place; the stone

acutum

Reddere qui ferrum valet, exfors ipse secandi.

To this instrument Lampon is compar'd; and the comparison immediately succeeds the picture; as if the Poet had express'd himself, 'This Athletic, capable of subduing by mere force, subdues us more effectually by his moderation; prevailing like the Whetstone over brass, or iron.' Our Poet closes the piece with intimating his conviction, that this offspring of Ægina demands *his* continued application to the Muses, fair daughters of memory; with whose patronage he compliments his native city, the residence of ancient Cadmus.

ANNOTATIONS

TO

ISTHMIAN ODE VII.

STROPHE I.

ORIG. V. 5. Διουυσον. The real source of this libertine Deity of Fable, is describ'd by the accurate Mr. Bryant in his *Analysis*, and his Indian expedition is particularly illustrated by this Historian of Truth.—The inquisitive reader will observe his name, and qualities occasionally mention'd in the several volumes of that work. It may suffice, that a Critic upon the present passage builds his reflections upon the jolly God, as introduc'd in the mere stile of Heathenism. His birth was celebrated, it seems, by Ceres with brazen Cymbals. Corn and Wine have indicated Plenty, and been esteem'd primary blessings even in the sacred records, where they are perpetually figurative of abundance. Παρεδρον expresses this connection between Ceres, and Bacchus. The scriptural accounts usually add to the abundance of Corn and Wine the fertility of the Olive; because the countries alluded to in Holy Writ in these pictures of Happiness were famous for the growth of the latter plant.

ANTISTROPHE I.

Orig. V. 13. Σπαρτων. This people, as a Colony establish'd from remoter regions in a kingdom of Greece, alluded to, as they derive their
appellation.

appellation from, the original dispersion of mankind. They are in the present instance represented in conformity with the well-known fiction of Cadmus's *obstetricious* art in raising men from the seed of Dragons' teeth, who were born, like too many of the human race more regularly produc'd by nature, merely to destroy one another. The tale of Adrastus (with which we are treated ver. 15.) implies him to have been sole survivor of a considerable host, after a battle in which he gain'd the victory.

Adrastum ter mille secuti

Exultant

says * Statius; but their transports were not of long continuance.

The genuine story of a modern Adrastus occurs to memory with a slight variation; this Hero, who has since experienc'd a savage satisfaction in carrying fire and sword through a wretched kingdom, which his own ambition and that of other imperial assassins parcel'd out in the true spirit of Equity possess'd by State-Auctioneers, on an earlier occasion fled precipitately from a Battle, under a panic for his own safety, without consideration for the welfare of his Soldiers, who continued to fight, till they conquer'd. Thus chequer'd is the Frederician *Code* of the *Laws* of Arms!

ANTISTROPHE III.

Orig. V. 57. The compiler of our Poet's life adopted in the Biographical Dictionary assigns a very profligate close to the evening of his days. Amongst all the calumnies dispers'd by the creatures of malevolence who could envy, not copy, the excellencies of Pindar, no trace may be found throughout his works, or those of any Critic, in whose authority we may securely confide, that even his enemies, while he liv'd, pass'd this reflection, which in reality confutes itself. They would readily have excus'd his vices, but his virtues they could not endure. Can it be presum'd however, that he, who in his youth, and maturer years was (and from the *moral* precepts interspers'd in, no less

L 112

than

* Thebais Lib. IV. ver. 63.

than from the *sedate* conduct pursued throughout his Odes, it may not unreasonably be infer'd, that he was) illustrious for his character as distinguish'd for his Poetry, could so singularly deviate in the decline of existence, that the Libertine should be grafted upon the Philosopher, and that the depravity of age should contrast the principles of youth? The elegance of sensibility adorning the passage, which gives rise to this remark, must on *such* an idea be esteem'd to flow unnaturally, like an *upward* stream. The hour of death, whatever has been the life, which characteriz'd the Man, has rarely been defective in solid meditations, however Nature may abhor impending dissolution, and her exhausted spirits may wish to revolt from a memory of trifles, by which she has lost, much more of guilt, with which she has prostituted, the moments destin'd never to return.

ANNOTATIONS

TO

ISTHMIAN ODE VIII and LAST.

DIVISION I.

ORIG. V. 17. Ἀπρηκτων κακων. The epithet here introduc'd conveys 'a thing not yet finish'd' in its primary signification; and may imply, (as indeed is to be concluded from the sense of the verses immediately ensuing) that the calamity, which occasion'd the anguish of our Poet, was of a public nature, and subsisted in its utmost severity. The Persian war with Greece under Xerxes, at least the ostentatious preparations for it by that tinsel Monarch, who made up in the numbers what he wanted in the discipline of his Soldiery, has been conjectur'd. Whatever the misfortune, it may be collected from the text, that the Grecian Games were suspended. Pindar characterizes it 'the stone of Tantalus, hanging over the head of his Country', too surely to crush her in its fall. Chronology counteracts the opinion above insinu'd, relating to the 'Origin of *this* Evil.'

Anno

The Expedition of Xerxes against Greece began, before Christ, 481

Xerxes dy'd—before Christ—16 Years afterwards ——— 465

Pindar dy'd—before Christ—30 Years after Xerxes ——— 435

at the age of 86. The expedition of Xerxes may therefore be presum'd to have happen'd at too early a period; for our Poet could then have

have been only of the age of 40 years, surely too premature a season for so distinguish'd a Laureat ~~to~~ resign his fav'rite themes to 'Bards, just bursting from the shell,' even though we add to the age of Pindar the years, during which the preparations for the expedition lasted, which will make but a trifling difference, particularly when we reflect that the Poet more directly sets his own age against the *youth* of the Bards alluded to. Our Poet compliments in the present Ode the genealogical honors of his native Thebes. The Bæotians gain'd a complete victory over the Athenians at Chæronea; an event ascertain'd to the year before Christ 447, when Pindar was of the age of 74 years. Might not the menaces of the Athenians against his Country have occasion'd the *uncommon* anxiety express'd by our Poet, an anxiety afterwards remov'd by the victory above related?

D I V I S I O N II.

Orig. V. 24. The Scholiast understands θεος to be the nominative case before the verb ἔπαυσε, cessavit; which may be construed in a neuter, or an active sense: the former seems more elegant in the present passage, for the Author has clos'd the first *Division* of his Ode with an information, that a Deity had averted this 'Stone of Tantalus.' A tautology at least will be avoided by *thus* altering the construction of the Scholiast;

ἀλλ' ἔ

—μοι δειμα μὲν παροικομενων

Καρτερον ἔπαυσε μεριμνᾶν.

'My anxious dread or apprehension of impending calamities has now ceas'd.' μεριμνᾶν is apply'd above to the sufferings, which hover'd over the country of our Lyrist. I have ventur'd to change παροικομενον, (præteritum) to παροικομενον, appropinquatum, imminens. The first creates a needless repetition.

DIVISION III.

Orig. V. 45. *᾽Οἰωνοῖαν*. This was, no less than *᾽Οἰωνον*, the earlier name for the island Ægina (see Isthm. Ode V. ver. 44) the two former allude to the vines, with which it abounded; the latter, to the Ægis of Pallas, by which that tutelary Deity of the Æacidæ forwarded the success of those primæval emigrants from their own, into the country of Greece; in their navigation to * the continental part whereof they may necessarily be concluded to have occasionally landed at, and settled smaller Colonies in, the Islands of the Ægean Sea; more particularly to be presum'd subjects of our Poet in his discussion of this remoter æra.

DIVISION IV.

Orig. V. 68. *Θεμῖς* in this episode of Nuptial debate is introduc'd, that the decree of the Destinies should be sanctify'd by the seal of Justice. Heathen legends acquaint us that, if Virtue were sufficient to preponderate when plac'd in the balance against Power, Peleus was adequate to the contention for Thetis against those *Gods* who sought her for a wife. But these same Destinies being of an unsteady complexion in the † 'venerable Mythology' of Greece, they sometimes control, and as frequently are control'd by their Godships: it is some consideration however in favor of Heathenism, that justice in this passage interposes, as presiding over the Oracle itself. Perhaps Pindar intended a *moral* consistent with his corrupt ideas of religion, flowing from *reflections* interspers'd through the episode: 'that hatred between *kinsmen*, too maliciously indulg'd in all ages, is absolutely to be restrain'd; and that, when *their* pursuits clash, some reconciling friend should be suffer'd to expel animosity, and heal divisions. Such was the assembly of the *Deities* in the present instance, though one of the suitors was 'Rex
omnipo-

* I might have been justify'd in describing the *internal* parts of an *Island* by the term 'Continent.' The indefatigable Dr. Campbell in that elaborate work, the publication of which so nearly preceded his loss to literature and to the world, constantly applies the word to those situations of Great Britain more remote from its surrounding Ocean.—*Polit. Survey of Britain*, quarto.

† Gibbon's Decline, &c.

omnipotentis Olympi ;' but, had *these* fail'd in the task, the Destinies might have been call'd in aid. Pindar may at any rate be collected to intimate, that where two Brothers contended for a *prize*, incompatible with their *possession*, each merited to lose it. In *those* times of genuine *predestinarianism*, Thetis 'aliquo afflatu *plusquam* divino' was reserv'd for Peleus alone.

DIVISION V.

Orig. V. 92. Πεταλα, as refer'd in this passage to the suitors for Thetis, intimates a desire of *Themis*, that no farther occasions should be afforded by *Thetis* for the continuance of such contention, but that she would consent to an immediate marriage with Peleus. Whoever gain'd the woman, it was in truth more reasonable, and less troublesome to all parties, that she express'd her preference, if she had any. The word *πεταλα* is render'd in the Oxford Edition by 'folia,' or 'leaves ;' which is adopted by the version. There is elegance, and propriety in this application to the expansion of foliage, compar'd to the delays wantonly, or designedly protracting a completion of happiness in the bands of Hymen ; and we must candidly acknowledge, that the affair of the text was not procrastinated, as those more recently experienc'd, by the indolence or artifice of Lawyers. Peleus, it may be remark'd, was not, like the Son, produc'd to him by Thetis,

Impiger, iracundus, inexorabilis, acer ;

His passions were of a softer turn ; the Gods were not conquer'd by *his* arms, but by his arguments. He was not the Warrior, who wish'd to inflame, but the Philosopher, to whose decisions their Legends inform us they spontaneously refer'd their differences. The preference express'd by Pindar to this earlier *Nestor* was highly flattering, when the military was the characteristic disposition of the times.

It is observable, that the * *Commentary* of the Scholiast to Pindar finally *closes* with a remark upon the 25th verse of the present Ode.

♦ See the Oxford Edition !



P O S T S C R I P T

T O

ANNOTATIONS UPON PINDAR.

THE critical Reader may expect, that apology should be made for the *copious* introduction of Remarks, occasionally intended by the foregoing sheets to elucidate the text of Pindar. Such apology is most consistently due to the elegant, and elaborate Editor of the 'Analysis of ancient Mythology;' his accurate observations have been inserted with a freedom, better indeed becoming *equal* veneration, founded upon *superior* knowledge. To this Author I readily confess a considerable debt; my design has been to promote *his* purpose, no less than to serve *my own*; the several Games establish'd in the country, and which are subjects of the Odes of Pindar, have been *adequately* discuss'd, but a more minute attention may be demanded to the fables of Heathenism, interspers'd throughout his compositions; fables, obscure in their meaning, and therefore less interesting to modern regard. To deduce Romance from the genuine source of History, assistance from sacred authority was requir'd; Genius, and Learning have investigated this authority; however * sottish infidelity may affect to counteract, what it has vainly wish'd to disprove. Doubts have arisen upon *Historical Concerns*, which had *usually* pass'd under the seal of Authenticity; but to support the consistency of such doubts, *authorities* have been *ever* found requisite; and where such are refus'd, however the novelty of representation may plead in favor of his conjectural powers, the Writer may not be submitted to, as the echo of fact.

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* La Sottise de l'Infidélité.

The picture of Religion should be delineated by the pencil of Chastity itself. Grecian Enthusiasm blended the errors of imagination with the purity of truth: but though our dawn of education be obscur'd by a reference to *classical* romances, the Scholar would disgrace his abilities by a disregard to *sacred* unprejudic'd reason; to that reason, which has enlighten'd the principles of morality, and instructed mankind, that 'they are servants of ONE CREATOR, whose image they bear.'



A P P E N D I X.

R E M A R K I.

*Occasion'd by 'the Origin of Rome Christian from Pagan Rome,'
as presum'd towards the Close of CONJECTURES, &c.*

I F an attentive examiner be astonish'd, when he reflects upon the wild inconsistency of deviation in ancient Idolaters from the genuine authority of *scriptural* records, yet he may not with indifference contrast *such* conduct with the *principles* of Christian Rome, the ceremonials of whose devotion spring evidently from the buffooneries of superstition, which dishonor'd the genius of Rome Pagan. The history of mankind supplies repeated examples of the most opposite conclusions deduc'd from the same premises. The Greeks corrupted by heterogeneous mixtures the fountain of sacred tradition; they moreover glaringly perverted the very language, in which that tradition was compos'd; a language, from which they originally deriv'd the *outlines* at least of their own. The Romans, when consider'd in the *foregoing* light, 'have shewn * so exact and surprizing a likeness, in a great variety of instances,' that a direct imitation must necessarily be alledg'd by those less aspiring writers, who build their ideas upon reason, rather than refinement. Similarity of manners, and of customs subsisting between the inhabitants of various *regions*, situated almost in opposite quarters of the world, has been reconcil'd from an inspection of *their* earlier settlement. Researches into authentic History have *thus* amply repay'd

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* WARBURTON'S *Div. Leg.* Vol. III. Part i.—A confutation of *this* opinion has been attempted with Dr. Warburton's usual inconclusiveness; candor will admit, that he has *prov'd* more, in the few words above quoted from his *gigantic* Chef-d'œuvre, towards the overthrow, than his voluminous Argumentation has, to the establishment of his position.

the fatigues of learned curiosity, by the removal of mountains, which could not otherwise have been pass'd. Rome from its infancy to its decline may be familiarly receiv'd into the bosom of every *Reader*; instead of raking the *ashes* of antiquity (a labor, which where scripture is concern'd, it would be highly unfashionable to relish) *he* penetrates the several æras of that *magic* Empire with a glance; the Mistress of the World expanding without reserve the treasury of her wars, her factions, and revolutions. In her *later* period, whether the Emperor rear'd his standard of Paganism, or of Christianity, we are disgusted with a continued scene of Corruption, Anarchy, Confiscations, Banishments, and Murders. Such her political, and such her religious connection! and who doubts, but that religion has familiarly been made a ready sacrifice at the shrine of ambition? Corruptions of Paganism were occasionally adopted by the temporizing dissimulation of Christian Rulers on the one hand; and *some* tenets of the Christian dispensation were from similar motives admitted amongst the vagaries of Paganism on the other: each was determin'd by the prevalence of a party. Wretched vertigo fluctuating in the brain of a people, once distinguish'd for steadiness and resolution! at length the 'Imperator minimus' slunk into the purple robe of the 'Pontifex maximus,' and the *whole* Christian was absorb'd in the Pagan Idolater*.

The Reader will, I assure myself, be indulgent to the following additional *proof* of such conformity between Heathen, and Christian Rome, as may appear conclusive, with regard to the real Origin of the latter. 'The story of Arion the Musician, riding triumphant with his harp on the back of a Dolphin, that took him up when thrown overboard at Sea, is, one would think, too grossly fabulous, to be apply'd to any purpose of Christian superstition. Yet
our

* 'Caligula was the *first sovereign Pontiff of Pagan Rome*, who offer'd his foot to be *kiss'd* by any who approach'd him; yet this servile act, unworthy to be impos'd, or comply'd with by Man, is now the standing ceremony of Christian Rome, and a necessary condition of access to the reigning Popes, though deriv'd from no better Origin, than the frantic pride of a brutal, Pagan Tyrant.'

MIDDLETON'S *Letter from Rome*, Oct. Ed. 1765, p. 152.

our present Romans so far surpass the old in Fable, and imposture, that out of this single story they have coin'd many of the same stamp, viz. of Dolphins taking up, and bringing ashore with great pomp several of their Saints, both dead and alive, who had been thrown into the Sea by Infidels, either to drown, or deprive them of burial.*—MIDDLETON's *Letter from Rome*, p. 154.

R E M A R K II.

* *Observations on the Life, and Writings of Pindar,* explanatory of Horace's '*Numeri Lege soluti.*'

MY opinion, already submitted in the discussion of the foregoing phrase, is confirm'd from the extreme rigor, with which the ancients study'd, and the peculiar attention, which they pay'd to the 'Rules, and Laws of Poetry.' The Muse presiding over verse was not that female, full of wanton enthusiasm, and sporting with the sallies of extravagant fancy, which modern æras have been persuaded to esteem her. Freedom she indulg'd, but that freedom was subdued; and amid the Chaös of disorder, awhile obscuring her sentiments, and bewildering her verification, she, like nature '*tamen usque recurrit:*' each respective link in the grand chain of composition remains properly connected, and however sometimes it may jar, is never broken. '*Poeta nascitur,*' says the experience of mankind; but this is solely applicable to vivacity of imagination; '*Poeta fit*' may be in some degree esteem'd a warrantable idea, so few *justly* claiming, out of the legions who arrogate, the Laurels. Poetry is by no means an abjuration of reason; in the poetical, as in the political world, to be free is not to be licentious. The truth is, that those who have no taste for the relish of Poetry, as they are fetter'd by 'low ambition,' in Courts among the little Great, or in the *fretful* commerce

* Allusions to the *religious* usages of *ancient* abound in the Writers of *modern* Rome; a comment worthy of its text! The closing sentence of the foregoing quotation favors too strongly of that rank absurdity injoin'd by Heathenism, which deny'd comfort to the dead, who from causes merely accidental were depriv'd of burial. Palinurus gave occasion to an excellent Episode of a most eminent *Heathen Poet*; and Archytas, too, as excellent a Lyric of his cotemporary Courtier.

merce of the world among the upstart Little, no less than those, whose talents suffer as it were a *contracted expansion* in exertions of *legal preciseness*, and those who puzzle over man thro' the *fallacious microscope* of Metaphysics, foster the severest prejudices against the efforts of the Muse ; as if imagination was in its nature incompatible with understanding.

But History will induce us to remove this supercilious affectation ; she may inform the Censor, that Legislators have not degraded their abilities by a suspension of musty Records for a ramble in the regions of fancy ; and that demurer Students have, with the elaborate Grotius, resisted the influence of Princes, and the applause of ecclesiastical Councils, to woo the smile of humbler popularity ; investing even Religion with the buskins of the *Stage* *.

R E M A R K III.

Ερμῆς ἰσχυρῶνιος. The Scholiast is contented to rest the usage of the Epithet here attributed to Mercury, upon its adoption by Æschylus. But the spirit of inquiry would direct us to the reason, why *Mercury* in particular receives it. In addition to the remarks hazarded on the passage, it may not be foreign to subjoin the following reflection from a work, whose attempt to reconcile descriptions from Roman Authors by their comparison with statues, and gems executed by Roman Artists when Genius was in its Zenith, has merited, and experienc'd commendation. 'There is yet another distinguishing mark of this Deity, which is the sword. It is of a very particular make, and as they seem inclin'd to give every thing belonging to Mercury some hard name, they call it his Harpé. It was with this Harpé, that he kill'd Argus ; and he lent it to *Perseus* to perform his greatest exploits with it. Its shape in the antiques, which represent both these stories, is alike ;

I

* Grotius, while in imprisonment at the fortress of Louvestein, writes thus to his friend Vossius : 'the Muses who were always my delight, even when immers'd in business, are now my consolation, and appear more amiable than ever ;' though he had modestly confess'd to De Thou, 'as to merit in Poetry I yield to every one.'

GROTIUS *Biogr. Dis.*

I have here a drawing of Perseus with it. It is a longer sort of sword, than was us'd of old, *at least among the Romans*; with a very particular hook or spike behind it."—SPENCE'S *Polymetis*, p. 106, quarto Ed. 1775.—This may be set down as a confirmation of the causes, before alledg'd, why the epithet in question belong'd, as it was given, to Mercury. In the first plate of the fifteenth engraving to Mr. Spence's *Polymetis Mercury* is delineated with this sword in the left, the Medusa's head in the right hand, and a shield with the latter figure upon it at his feet. The introduction of Perseus evinces this *Gem* to have boasted a very ancient date, and that *its* deduction by the spirit of Grecian warfare from such early records, occasion'd its continued subsistence among the Romans, whose civil establishment was strongly mark'd with martial ferocity.

The more I reflect upon the Harpé of Mercury, the greater connection I imagine to have originally subsisted between *that* weapon, and the sickle of Saturn; and am almost confirm'd in such idea, from the insertion of Perseus, fabled to have had a being, when, and in the kingdoms where, old Saturn govern'd.

R E M A R K IV.

The following passage having engag'd the attention of Commentators, its meaning is here submitted to the candor of the learned.

Ἄ δὲ Φοινικόχροον

Ζῶαν καταθηκάμενα,

* Κάλπιδα τ' ἀργύρεαν,

Λόχμας ὑπὸ κυανέας,

Τικτε θεόφρονα κῦρον.

Τᾷ μὲν ὁ χρυσοκόμας πρᾶυμη—

τὴν τελευθῶ συμπαρίστανεν τε μοῖρας.

Olymp. Od. vi. Epode 2.

Her.

*Homer represents Thetis supplying a *Golden Amphora* to those who collected the bones of Achilles, slain, as the Poet describes, in the heat of battle at the Trojan war.

Her Zone with purple texture grac'd
Beside the silver Urn she plac'd,
(Veil'd by th'embow'ring grove from sight)
And gave the heav'n-born Boy to light:
The God of golden tresses smil'd;
Lucina, and the Fates attend the favor'd Child.

The Zone, according to Dr. Potter, was not only worn by Virgins, but by women after marriage, as a security against the insults of men, and this Zone was unty'd in child-birth.—POTTER'S *Grec. Antiq.* Vol. II. p. 292, Oct. Ed. 1751. 'No sooner was the child brought into the world, than it was wash'd with water.' Idem, p. 325. It must therefore be concluded that a Woman in child-birth was always prepar'd with an Urn, or Vessel which contain'd the water appropriated to the foregoing purpose. This Vessel vary'd in costliness according to the rank, or condition of the respective Mothers. Sudorius compliments Evadne with 'Hydria aurata' in his Version of the passage. This change almost reminds us of Homer's χρυσεα χαλκείων.

Ἡὼθεν δὴ τοι λεγόμεν λευκ' ὄσσε', Ἀχιλλεῦ,
οἶνω ἐν ἀκρητῷ, καὶ ἀλειφατὶ, δῶκε δὲ μητρὶ
χρυσεῶν ἀμφιφορέα.—Ωδυσσεύς Ω. V. 72.

Thy lov'd remains, we grace, oh! Chief divine,
With Ointment's lavish stores, and streams of Wine;
Thy sacred Bones with radiant clasp to fold,
The parent-Goddes spreads the Vase of Gold.

A sincere affection to that *University*, in which the Editor has experienc'd many happy intervals of society, and to which he gratefully confesses himself indebted for his erudition, (qualiscunque fit!) has induc'd a *version* of our Poet's character from an original, breathing the elegance of a Writer, and the discernment of a Scholar.

This *speech* of elaborate criticism closes with the following reflections.

'You have here the picture of a Poet, who possess'd a genius most unbounded, a soul fraught with ardor, aspiring to the hights of sublimity; qualities, amply chasten'd, and temper'd by judgement, whose limits

limits they very rarely transgress. You have here a Poet seiz'd frequently with extravagance, with a certain Pythic frenzy, which never transports him beyond his subject; studious of a connection veil'd by artifice, his ideas not rashly heap'd together, or loosely cohering, display a most beautiful series of well-regulated matter, which owes no small portion of its perfection to a just arrangement. You have a Poet uniformly subservient to Religion; a Poet, who disdains to allure minds to vice by the witchcraft of words, or to practise that obsequiousness to his Patrons, which would have forbidden him openly to assert what they ought to pursue, and what to avoid. His various excellencies I have enumerated in their several branches; time would fail my attempt to recount them all, nor would my abilities, and, I conceive, your own patience suffice. It remains only, that I pronounce concerning the excellencies of Pindar what the Poet himself testify'd of his own Theron,

Vain is the praise! the Sands' amount
No power of Numbers can recount!

If the interests of the above translation were consulted, the original would have been omitted, but the elegance of its composition requires it in the language, in which it *first* appear'd. 'Habetis Poetam effusissimi ingenii, mentis ardentissimæ, & ad sublimia maxime aspirantis; quæ omnia tamen eo modo castigantur, judicioque temperantur, ut non sæpè ultrà modum profiliant; Habetis Poetam extrà se quidem, furore quodam Pythico, non extrà materiem, raptum; connectionis sed latentis, et artificiosæ studiosum; in quo nihil temerè congestum, aut malè cohærens occurrit; sed pulcherrima series Rerum inter se connexarum, et quæ venustatem non exiguam ex justâ ducit collocatione: Habetis Poetam * religioni unicè inservien-

N n n

tem;

* This Characteristic of Pindar's Odes is express'd with peculiar strength and significance. The Poet meant to prove his zeal for the service of his native religion; but his perpetual allusions to the more early condition of mankind confirm'd, though poetically, the scriptural accounts from the deluge to the more regular establishments of society by various migrations to the kingdoms of Greece.

tem; nullis verborum lenociniis hominum animos ad vitia deflectentem; nec aded Patronis suis obsequio devinctum, ut non quid ipsis faciendum, ipsis sit fugiendum, palam eloquatur. Quæ quidem in suo genere præstantissima sunt, ipse exposui; neque enim ad omnia recessenda aut tempus sufficit, aut latera nostra, aut vestra, credo, patientia. Id autem mihi de Pindari virtutibus pronuntiandum est, quod de Therone suo Pindarus prædicavit,

Ἐπεὶ ψαμμος ἀριθμὸν περιπεφυγὼν,
τίς αὖ φράσαι δύναίτο

PIND. Olymp. ii. ad finem.

BARFORD'S Dissertation upon Pyth. Ode B.
4to. Cambridge.

REMARK V.

A Comment having been submitted in its proper place upon the two concluding words of the *seventh Nemean Ode* Δίος Κορινθός, and reference having been *there* made to the thirty-sixth verse of Epist. vii. B. 1. Horace.

* Non cuivis homini contingit adire Corinthum.

* Monsieur Dacier greatly suspects the genuineness of the above line; but his idea is built upon a mistaken construction of the text, which he refers to the conduct of Laïs, 'fameuse courtisane de Corinthe,' for *that* happen'd to be her country. Monsieur Dacier justly concludes, that 'cette application ne paroît pas assez noble pour son sujet;' it may however be reconcil'd by a reference to Scæva, whose *party* (for every government is little more than a *prevailing faction*) was not yet forming at Rome, and who receiv'd the present address from Horace under the apprehension, it may be presum'd, that his youth might be bias'd by Republican Counselors against the interests of the Court.

Indeed the two preceding verses, added to that now discuss'd, are of inelegant aspect from the repetition of *synonymous words*;

Attingit solium Jovis, & cælestia tentat:

Principibus placuisse, *viris non* ultima laus est,

Non cuivis homini contingit adire Corinthum.

It may be reply'd, that Horace practises familiarity in his Epistles, and that they are no proper subjects of *verbal* Criticism; but Horace, though not always succinct in his expressions, and rather slovenly in his verses, errs not usually from an unbecoming inaccuracy, so glaring in the present instance.

I would beg leave to detain the Reader by a discussion of that Adage, and indeed of the Epistle itself, several reflections of which may seem to have been mistaken by the Critics, though the general scope of the composition is so readily ascertain'd. Its subject has usually been esteem'd a comparison between the merits of an active and a private life. It may rather be confin'd from the tenor of the piece to the behavior necessary to be pursued in our intercourse with the *great* world, that we may more effectually procure their regard as associates, not experience their superiority as dependants. Obscurities, which have occasionally tormented the Critics of our Poet, and of his *brother courtier* Virgil, have been familiariz'd by illustrations, deriv'd from the philosophic principles of the characters, which they have painted, and not unfrequently from *their* own. Horace after a few general reflections prefacing his design favours us with the disposition of Aristippus, as one of the moral Conformists of the Cyrenaic School, and with its contrast in that of Diogenes, principal snarler of the Cynic Tribe, who affected to scowl at more elevated station, but was a profess'd hater of *mankind*; and who sullenly preaching the lessons, was a stranger to the practice of content;

* Omnis Aristippum decuit color, et status, et res.

The Cynic possess'd of *vulgar* pride stoops to the meanest offices to supply those necessities, which he never openly avows,

Tu poscis vilia, verum es

Dante minor, quamvis fers te nullius egentem.

The Cyrenaic receives no obligation, which his assiduity has not earn'd; He asserts, that he is of service to the Great, before he expects them to be serviceable to him;

Equus ut me portet, alat Rex,

Officium facio.

They who boast themselves to be actuated by the finer spirit of Freedom will not readily be induc'd to distinguish between this ingenuous

N n n 2

pliancy,

* From this, to the 27th line of the original, is contain'd a contrasted description of the two Philosophers.

pliancy, and servil adulation; let them however ask their own consciences, whether more rational happiness must not arise to a temper of acquiescence, than to that of resistance; and whether the first, more agreeable as Friends, are not more worthy Citizens. Peace at least directs the conduct of the one, Strife is the never failing concomitant of the other.

That Horace intended not a disparagement of retir'd, when contrasted with active life, may be concluded from the compliment he elegantly discharges to the former:

Nec vixit malè qui natus, moriensque fefellit.

He more evidently purpos'd to prefer the attendant upon those, who are plac'd in the chair of Authority, to the murmurer of Faction, who trumpets calumny to the people against their rulers, and exhausts his lungs to satisfy his stomach. Such was the stamp of Diogenes; reverse the medal, and behold the image of Aristippus, whom the Poet compliments with that courtly address peculiarly characterizing his manners; and harmonizes flattery by gratitude to his Patron*.

Scurror Ego ipse mihi, populo Tu.

I would wish more closely to examine some few passages, the sense of which may be illustrated by an inspection of the characters, which our ill-according Philosophers respectively maintain'd.

Si

* Horace engag'd himself in the service of Mæcenæ from the same principles, on which this Minister became confident of Augustus; the acquiescence of Mæcenæ to the inclinations of the Emperor is evinc'd beyond a comment, from his opposition to the counsel of Agrippa in the debate concerning the intention of Augustus to resign his authority as Emperor of Rome. 'Agrippa was for it, Mæcenæ was against it.' The latter became in consequence the *favorite*; the former, from the dread rather than the love of Augustus, was intrusted with the command of more remote expeditions; his constant residence *at home* would necessarily have created jealousy; his more active abilities, and unbiass'd integrity were strong supports to the interests of his master abroad. Agrippa was influenc'd to serve the welfare of the State in the *first instance*, of his Emperor as far as he found the latter pursuing the same system, *in the second*. Mæcenæ *wholly* study'd his employer; *his* engagements presented him to the practice of politer artifices with the *senatorial* order; the task of Agrippa was a more ROMAN exertion of *military* prowess.

Si pranderet olus patienter, regibus uti
 Nollet Aristippus; si sciret regibus uti,
 Fastidiret olus qui me notat—

These verses have usually been apply'd to a sarcasm of Diogenes against Aristippus, for the preference he bestow'd upon the occupations of a Courtier. But the temper of Aristippus was equally fitted for intercourse with the Peasant, as with the Prince.—'Si' may be construed '*quum*' in allusion to this equanimity, and 'Omnis Aristippum, &c.' may be adduc'd to confirm the reflection. While in an humble situation, he was happy; he was happy, when he experienc'd the smiles of a Court. The latter of the above sentiments may be plac'd in the mouth of HORACE; as if he had said, 'it is true, that while Aristippus made his meal upon herbs, he wish'd not at *that juncture* to receive the favors of a King.—But he, who observes my opinion, if he knew how to conciliate the favor of Kings, would nauseate herbs.' This Horace submits as *his own* judgement; but delicately refers in the instant to the opinion of Scæva, to whom the Epistle is address'd; the words themselves convey a turn of polish'd irony, 'in my conception, the man who knows how to conduct himself in a Court, and *live well*, would never sit down quietly for life to a vegetable subsistence:' this construction obviates the '*grossiereté*,' which might be attributed to a peremptory intrusion of his own *serious* reflection, before he had even inquir'd about that, adopted by his friend Scæva.

In the course of the comparison between Aristippus and Diogenes, our Poet applies the following verses to the latter.

*Alter Miletæi textam cane pejus, et angue
 Vitabit Chlamydem: morietur frigore, si non
 Retuleris pannum. Refer, et sine vivat ineptus.*

Here the sentence has usually been clos'd; but the word '*ineptus*' has such an air of insignificancy without the aid of others, that I will hazard a continuation of the thought;

Sine,

Sine, *vivat* ineptus

Res gerere, & captos ostendere civibus hostes ;

Attingit folium Jovis, et cœlestia tentat*.

‘ Give him back his cloak of rusticity, and permit this fordid wretch, unfit for the commerce of the world, or the labors of the camp, to exist after his own fancy : even then he in idea ranks himself among the Great, and tempts the most ambitious pursuits. A more than oblique glance, it may be presum’d, at the republican spirit, of which he had before accus’d Diogenes ; a spirit prevalent in every period of Roman government, and only reasonable, while counteracting *imperial usurpation*. The zeal of Demagogues for freedom tended however too usually to a meer *exchange* of slavery, by wresting the sceptre from one master, to place it in the hands of others. Their retirement was the cell of Disaffection, and their brain the nursery of Cabal.

To these political Cynics our Author thus positively expresses himself by a *modest appeal* ;

Principibus placuisse, viris *non ultima* laus est ;

Nec cuivis homini contingit adire Corinthum.

Ye who inflaming your own inflame the imaginations of the people, may allow that whatever superiority of praise ye affect by a detestation of rulers, some portion of applause is merited by those, who are ambitious to please them. *Your* wishes are to raise a *civil* tempest ; be however assur’d, that it will require abilities by no means allotted to the *run* of mankind to steer the vessel of the *republic* into the *port* of Corinth ; access to which has *ever* been productive of ship-wrecks, unless the winds, and the billows were at peace.

HORACE.

* They who arraign the foregoing comment are solicited to reduce the two latter verses to grammatical propriety by favoring us with a suitable nominative to the verb ‘ attingit ;’ and to classical, by construing the passage, so as to extract sense. The concluding may be read,

‘ Ast tangit folium Jovis, & cœlestia tentat.’

‘ The alteration may answer the *last* of the above purposes ; ‘ He even then affects loftiest darings of opposition.’

HORACE, *Epist.* xvii. B. I.

Well tho' thy heart descries, ingenuous youth,
The leer of falsehood from the smile of truth,
Grace of the Court's proud circle, yet attend
The humbler counsel of a Bard, thy Friend ;
Blind, but no faithless guide, one path-way shown
Thro' life's dim journey, thou would'st wish thine own.

Would Fancy woo thee to Retirement's bow'r,
(No opiate indolence to waste thy hour)
Dress ever-varying, never-ceasing noise,
The Play's soft slumbers, or loud *Hazard's* joys
All lost without a sigh ! on Comfort's gale
Haste, fly to *happiness* in Evesham's vale,
And leave the Great, the Wealthy to deplore
This brightest dart unpluck'd of Pleasure's store :
• Unknowing, and unknown who live, who die,
Feel the pure bliss Ambition ne'er could buy.
Rather on *Kinsmen* croud the heaps of pelf,
Nor, while thou lov'st the *Friend*, forget *thyself* ;
In Grandeur's *living* fountain slake thy thirst. —
• Your boast the *vegetable* meal accurs'd,
• Ye philosophic tribe, who dare be free !
• Feasts, that for Kings suffice, suffice for *Me*.*

Patriot, avenger of thy Country's foes,
Each deed calumniate, and each word oppose,
Scourge to the Statesman ! yet will — — teach,
The hight, *his* step has soar'd, thy zeal would reach ;
Ask but thy heart ; impatient for the treat
Growls not the famish'd Cur, while others eat ?

Thou, rank buffoon, and He with manners grac'd ;
One courts the Sov'reign's, one the People's taste.
Ingenuous pride ! He vaults into the Car,
He woos the Title's pomp, the radiant Star ;
Thou, mean dependent on ignobler birth
Rak'st for foul drudg'ry's pay the *sink* of earth :
Wretch EVER throbbing for each sordid grant,
Whose cry, that sons of Freedom know not want !

Oh !

* Horace's 'natus, moriensque sefellit' cannot with due spirit be convey'd in English.

Oh! for a Newton's comprehensive soul!
 Full on whose visual orb the colors roll,
 That chequer Nature's face; with lib'ral hands
 She opes her myst'ries, and her stores expands.
 Aspiring thoughts each *starry* region scan,
 Now humbly level'd to the scenes of *Man*;
 Sage of *Creation* now, and now of *State*
 He quits the *Spheres* for converse with the *Great*:
 Truth's *various* theme avows the Reas'ner's will,
 And wond'ring Knowledge owns her Newton still.

Yes! Knowledge, panting all thy hights to climb
 He track'd the earlier rolls of rev'rend Time;
 Thy sacred paths, prophetic Myst'ry, trod,
 And burst the gloom, that wraps * the Man of God.

Not such was Hobbes! in Chatworth's lordly vale
 The *sturdy* Hum'rist weaves *th'ideal* tale,
 Whose *fairy Sun* o'er Novel's realm might beam;
 His toil the Witch, Magician, Spectre, Dream.

Thy life, one System! Health's delicious walk,
 The Guest's, and Patron's momentary talk
 Close the mild void of Morn; the noon-tide meal
 Bids solitary Thought to Letters steal;
 While Monarchy thy God, thy Idol Fate,
 Religion sinks into a tool of State:
 Disrob'd of majesty a SAVIOR shown
 Low at the footstool of an *earthly* throne†.

* Hard

* Sir Is. Newton's Commentaries on Prophecies.

† 'Hobbes's profess'd rule of health was to dedicate the morning to his exercise, and the afternoon to his studies; and therefore at his first rising he walked out, or if the weather was not dry fatigued himself within doors; after this he took a comfortable breakfast, and then waited upon the Earl, the Countess, and the Children, and any considerable strangers, paying some short addresses to all. At twelve o'clock a little dinner was provided, which he eat always by himself; soon after he retir'd to his study, and his candle was plac'd by him, with ten or twelve pipes of tobacco; he fell to smoaking, thinking, and writing for several hours.'

DR. KENNETT's *Memoirs of the Cavendish Family*.

- * Hard is the task with innocence at ease
- * To win the Statesman, and the Sov'reign please !
- * Corruption's billows heave around ; a Court
- * For vent'rous Virtue's wreck is CORINTH'S PORT.*

Hence, Snarler, hence to thy unenvy'd cell,
Where Monks, and Misanthropes, and Ign'rance dwell !
To all of Wisdom, all of Glory blind,
Know—Man is form'd by converse with Mankind !
Call'st thou it Life in lethargy to doze ?
Action but claims a *Season* of repose :
'Tis thy first duty to be seen——' the World
* Gives her fond vot'ries in confusion hurl'd
* To drain the cup of woe ; let *others* share,
* Who with the load, *my* weakness cannot bear !'

Nor Thine be grandeur's thirst, or sighs for wealth ;
Taste but the *social* hour, whose purer health
Attunes the *mental* chords ; for titled birth,
For Empires quench not ev'n a spark of worth ;
But pity wretches, hot from Cards, and Dice,
Who mouth for pay, nor blush to tell their price.
* Ill-fated *Charles* ! the *ministerial* bags
* Too oft are clos'd to eloquence and rags !
* No *ribaldry of Wit* the prize can *wrest* ;
* No *fullen* need unlock the Treas'ry-Chest.*

What tho' THYSELF to wealth, to grandeur dear !
Worth ever joys Affliction's pang to cheer,
State's high prerogative !—to Pow'r commend
(*Tis comfort calls !) a poor, deserving Friend.
Thy Sire, sweet Orphan, guardian of the *Laws* ;
Widow, thy Husband *fought* in Britain's cause ;
Nor *his* the *mansion's* pride, the fertile plain,
Praise all his meed, and Laurels all his gain :
When such the largesse, Censure be dismiss'd,
Nor mourn the wants, that drain a CIVIL LIST.

Let each gay beggar of the courtly race
Contented yield a *partnership* of Place ;
While HE, whose tongue ONCE *spoke*, at once who ceas'd,
Still riots uncontrol'd in Plenty's feast :
——Envy, ye Demagogues, ye Patriots, hate !
He never *toils* to mar, or mend the State.

O o o

Slave

Slave to yon *Seer*, what boots it to complain ?
 I stem the torrent of December's rain,
 Or shiver cloth'd with Dirt's incumbent load ;
Rare Ill on Huntingdon's *luxuriant* Road !
 Mine tho' the loss of baggage, and of breath,
 Tho' tir'd my courser, and myself to death,
 As well th'affection of your hearts to prove,
Hunters of Fortune, *Hypocrites* of Love,
 Loose *Parasites* of guile, *your* strains bewail
 The Maiden's deafness to the *venal* Tale,
 Too much alas ! believ'd ; my guiltless head
 Doom'd to th'*Election-block* alive, or dead :
 Such the *pure* passport to preferment see !
 ' Why serve the *Man*, cries FILCH, *who* serves not Me ?'

Peers, Courtiers, Senators, a Nation's curse,
Your own to fill, exhaust *the public* purse ;
 Your heads in brothel, street, or tavern rear ;
 Pride, drop a smile, and Virtue, shed a tear !
 Swear ye are honest, swear by Fortune's wheel ;
 Fortune has crown'd, but Truth disclaims your zeal :
 Yes ! ye may try, condemn an *Eastern* tribe ;
 Not *These* alone display, or grasp the BRIBE.

R E M A R K VI.

They who have not experienc'd are little capable of estimating the difficulty attending a due subserviency to the several Divisions, of which the Odes of Pindar are compos'd ; I mean, on the idea of translation. An English Editor of our author seems to have felt this difficulty, and though he prefer'd, upon the genuine plan of *ancient construction*, to contain the Strophe, and Antistrophe in equal limits with respect to versification, he indulg'd himself in a latitude, which few others would have risqued, by *his own* divisions of the lines, adapted by his original to the formation of the several parts; throwing into the scale of the Epode those phrases, which on his plan of translation would have overbalanc'd the verses comprizing the * *two former* portions in his *original*, of *which* a sentiment in the third Antistrophe of the

* Strophe and Antistrophe.

the second Isthmian Ode is forwarded by the translator into the succeeding Epode†.

The passage above alluded to consists of the following lines. Instances of this freedom abound in his version of *other* Odes.

ὕδασι ποτε ξενίαν
 Οὐρος ἱμπνευσταῖς ὑπέσλειλ'
 Ἰσίου ἀμφὶ τράπεζαν
 Ἀλλ' ἐπέρα, ποτὶ μὲν Φᾶσιν θερείας,
 Ἐν δὲ χειμῶνι Νεῖλῳ πρὸς ἀκτὰς.

The Poet here discusses the quality peculiarly prevalent in Xenocrates, namely that of hospitality, which influenc'd his religious, and as immediately his social attention. The literal version of these lines may thus be render'd. 'Nor has the favorable breath of wind strain'd the mast (of his mental vessel) with respect to his *board* (his reception of friends) but he pass'd over to the Phasis in summer, and sail'd to the borders of the Nile in winter.'

The whole puzzle seems to be contain'd in the closing reflection. This is interpreted by the Oxford Paraphrase, as an insinuation, that Xenocrates provided every article to accommodate his guests, both in winter and summer. But to ascertain this more simple construction, why are Phasis and the Nile introduc'd? Without entering into a minute examination of the several commentators I would understand Phasis to have provided the dishes most in perfection during the summer; and the parts of Egypt, bordering upon the Nile, those in season during the winter; and it may be presum'd better to support the connection, that Phasis, like the Nile, was a river, and not a *continent* of earth. ὑπέσλειλ' has been render'd from Schmidius, (a great authority) 'contraxit;' in allusion to the furling of sails in a gale of wind.

O o o 2

But

† The version alluded to is as follows:

Nor did he e'er, when rose a stormy gale,
 Relax his hospitable course,
 Or gather in his swelling sail;
 But finding ever some resource
 The fierce extremes of Fortune to allay,
 Held on with equal peace his constant way.

Mr. Gilb. West.

But the text runs, that 'this wind itself never contracted *his* sails.'† The passage may more familiarly be imagin'd to have represented Xenocrates, embracing every occasion of entertaining his friends with the best dishes, from the Phasis in summer, to the Nile in winter; which probably was a common expression in the days of Pindar, though little known in these. Suidas has explain'd Phasis, and its derivative Phasiani by terming the former a river or city of Scythia, the other * the birds or horses with which Phasis abounded in ancient times. If Pindar means either, the birds evidently are intended in this place, and they are mention'd by Suidas to have been rear'd by a person whom he calls, from Plato, Leogoras. 'Homo delicatus, & mollis.' Had not the expressions in Pindar particularly alluded to the *table*, (the hospitality) of Xenocrates, horses might have been understood; for this *third* Antistrophe sets out with a compliment to Xenocrates upon his peculiar skill and success in the breed of horses; and another immediately

† The sense requires 'the wind never induced Xenocrates to contract his sails;' as implying, that from ardor to display his veneration for the Gods, and his hospitable disposition to Men, he wish'd to 'spread all his canvasses to the wind,' rather than hazard, by an opposite conduct, the smallest delay in his voyages undertaken on the principles before mention'd.

* 'Scythicæ volucres' compos'd an essential article in the luxury of declining Rome; Juvenal makes them one of the dishes, with which the effeminate Atticus regales his friends:

Et Scythicæ volucres, & Phænicopterus ingens
Et Gætulus oryx hebeti lautissima ferro
Cæditur, & totâ sonat ulmea cæna Suburâ.

It must indeed be acknowledg'd, that these verses contain the mock-pageantry of *carving* instructions, familiarly given to the *rising* epicures of debauchery; at a period, when to figure at an entertainment was the task of *science*; a task far more assiduously indulg'd, than the studies of Philosophy, once constituting the plan of Roman erudition. The *first* of these birds was procur'd from the continent of Asia, and the second together with the wild goats was imported to Rome from Africa, where the 'tirunculi,' or *young gentlemen* receiv'd their important lectures in this *polish'd* *mystery*. I would read, as more *classically* expressive,

'Totam sonat ulmea cæna Suburam;'

(1) Too many of these may be fairly deriv'd from *cum* (prepos.) and *mentior*, as frequently leagu'd together to tell falsehoods.

diately ensues upon his attention to the festivals of the Gods. If therefore *τραπέζαν* can be understood to allude to the table on which the feasts were plac'd, consisting of victims sacrific'd to the Gods, by going to Phasis in summer the Poet might signify that Xenocrates took the only convenient season for his expedition to Scythia for the purchase of horses, for Scythia is by Schmidius construed a region of cold even in the midst of summer, and that he likewise made his excursion to Egypt, well known to have been intensely hot during winter, to attend the sacrifices of the Gods more particularly abounding in that kingdom, and being at a great distance, as inhabitant of the Isthmus, his reverence for those Deities was more to be admir'd from the presum'd sincerity of his worship.

R E M A R K VII.

Occasioned by Pyth. Ode X. ver. 51.

A Writer, who to the honor of Christianity fills a distinguish'd office in the university of Cambridge, has convicted an Historian, fam'd for his * *meretricious* style, of wanton calumny against the Jews, 'whose name he derives from Mount Ida in Crete, and whom he pictures, as abhorring all kinds of images in public worship, yet accuses them of having plac'd the image of an † *Ass* in the Holy of Holies.'

The

* *ἰδῆ*, & *ἰδαίος*—are strangely connected by our fantastic Writer. The little monosyllable *ἰδῆ* (non) bears hard against him; 'Lucus à non lucendo.' But any thing to serve a definition! we may not however assist him by making it an 'expletive.'

† Amongst the many particularities, relative to this animal, I know of none, which directly refers to its use in religious concerns, except its capacity of induring burdens, in which office it was occasionally employ'd by Heathen Antiquity in the Eleusinian Mysteries; this honourable office gave rise to a *Proverb* amongst the Greeks, expressive of the reluctance, with which persons undertook those concerns, by the weight whereof they were likely to be overpower'd: and abundantly loaded the poor animal may be presum'd to have been, when superstitious zeal was its master!

The candid reader is requested to permit an insertion of the following Anecdote, not immediately, it must be confess'd, connected with the design of the foregoing observations,

The Jews, whose refusal to practise gentile idolatry drew upon them the unbounded resentment of Roman Enthusiasm, necessarily borrow'd from

observations, but not unworthy of a remark from the singularity of its subject. *This tale* gave occasion to a Proverb, intimating the differences familiarly pursued by one person against another, on circumstances of little moment; Sophocles, Aristophanes, Aristotle, and Demosthenes are introduc'd by Suidas, as alluding to the adage of which the fable itself may reasonably be suppos'd the origin. 'Demosthenes undertook the defence of a certain man, accus'd of enormous crimes. The audience became tumultuous, and he solicited their attention, while he related a story of his having hired an As, to convey himself from the city Megara. During his journey the heat was excessive, and he wish'd to recline under the *shadow* of the beast; neither tree, nor any the slightest protection offer'd itself to his view. The person, from whom he had hir'd the As, objected to this indulgence, asserting, that he (Demosthenes) had indeed hir'd the As, but not its shadow. A tedious delay was occasion'd by as tedious arguments on the subject.' The orator finding, that 'the Athenians were very attentive to, and delighted with his narration were anxious to be inform'd of the result of this dispute, reprimanded them in a reflection upon their eagerness to learn the history of the mere shadow of an As, a favor which they were so little dispos'd to indulge, when his speech tended to the preservation of a *man*, try'd for a capital offence.' Suidas grounds his opinion, that this history is handed to posterity by Demosthenes, upon an allusion of that Orator in his Philippics to the *saying* above notic'd. 'The Athenians contend about a *Delphic shadow*.' In the remark immediately ensuing, the Lexicographer treats us with an account, 'that a young man set out from Athens to Delphos,' and met in his way with the adventure above related by Demosthenes concerning himself. The proverb is consistently apply'd to the tale, from *which* it arose; the *latter*, if an anecdote of the present times, would be excellent food for the flippant witticisms, or solemn nothingness of *council*; and courts of judicature might snatch the occasion of making the case a *precedent*, as none *could* be met with in the *rubrics* of their books.

Democritus the historian (we may set him down as the ridiculing, and ridiculous Philosopher of that name, recorded to have been perpetually upon the grin) thus delineates the Jews. 'They idoliz'd the head of an As, and exhibited every third year a stranger whom they had made captive; they tore him piece-meal, and offer'd him in sacrifice.' This man, according to Suidas, 'visited the Persians, Indians, and Egyptians, and learn'd the wisdom (he might have said, the foolishness) of them all. The Jews became idolaters from their intercourse with the Egyptians, who enslav'd both their bodies, and their minds.

'The Egyptians, says Dr. Jortin in his own *brow'd* manner, are said to have ador'd almost every thing, even 'crepitum ventris'. Apion (says Josephus) who was an Egyptian,

from Egypt, if they ever conceiv'd the idea of raising *that image, which* abhorrrers of idols would rather have been zealous to destroy, where-so-ever it was exalted as an object of devotion. Pindar, (for so his text has hitherto been receiv'd) describes *this* beast, as an usual sacrifice to not one amongst the crowd of Deities ador'd in Egypt. Presume we however, that the image was actually plac'd in the temple, why may not *Paganism* (and it is far from being the only instance of *Pagan* treachery) be suspected to have been guilty of the act, of which it clamorously accus'd a people, whom its menaces could not terrify, or its argu-

tion, should not have ridicul'd us for worshipping the head of an *Ass*, though it had been true, since *Afinus non sit deterior furonibus et hircis, qui sunt apud eos Dii*. Perhaps by *furo* is meant a kind of weasel or ferret, in Greek *ixris*. I believe that the animal mention'd by Josephus was the *ichneumon*, the Egyptian rat, who did his countrymen great service, and was worship'd by them.'

Disc. conc. the Christ. Relig. Oct. p. 279.

'*Furo*' is not generally introduc'd in the Lexicons; though the derivative word '*furunculus*' implies, that this once was us'd.

Julianus Floridus, commentator of Apuleius, introduces in his remarks this tale of the *Ass*, which had been hir'd, on occasion of its insertion in his Author's most whimsical *Metamorphosis* into that animal. Undè etià de prospectu, & umbrâ *Afini* natum est frequens proverbium.' Apuleius had immediately before mention'd *his* going to a small window, and looking out, upon occasion of a noise made by a mob of soldiers below, of whom one observ'd *his* shadow, a circumstance instantly communicated by that soldier to the rest; and the braying creature of curiosity, more distinguish'd by his ears, than by his eyes, was hurry'd to the public prison. From this event our romantic Scarron dates the saying, 'the prospect of the *Ass*;' the adage of *its* shade, which Apuleius has confounded with the foregoing, boasted a more early existence.

APULEII *Metamorph.* B. ix. p. 313. Delph. Edit.

Salamon fait sculpter douze bœufs qui soutiennent le grand bassin du temple: des chérubins sont posés dans l'arche, ils ont une tête d'aigle, & une tête de veau; et c'est apparemment cette tête de veau mal fait, trouvée dans le temple par les soldats Romains, qui fit croire long tems que les Juifs adoraient un âne.'

Traité sur la Tolérance, Ch. 12.

This publication may boast the reasoning of a Locke in its philosophy, and the goodness of a Titus in its humanity; and however in too many instances we have occasion to remark the errors of the writer, and of the man, candor must, as to this composition, and its liberal intentions, be zealous to consecrate his virtue.

arguments convert. *Nero* is an extraordinary favorite of the whimsical Mr. Gibbon, probably from their being coadjutors in the same infamous cause; the last engag'd in undermining Christianity by sceptical arguments, as the other meant to extirpate its professors by raising a popular prejudice against them on occasion of the fire, of which he was avowedly Author in the city of Rome; that great little ruler of the world, as a 'dernier resort' of vengeance upon a set of Men 'in whom no fault was to be found' (but that they thought with reason, and acted with integrity) even by the extorted confessions of their judges evidently prejudic'd against them, thus flagitiously sought the extirpation of the Christians, at the extreme hazard of destroying whole families, citizens of *Rome*, and bigots to its establish'd persuasion; and former periods must necessarily have supply'd examples of malice against the Jew (confounded by the Romans with the *Christian*, however in fact disunited in opinions) similar to that, exhibited by Tacitus. Nemo repentè fuit turpissimus; Cunning without violence is a never-failing forerunner of cunning with violence; the power of *Nero* confirm'd what the perpetrators of the folly recorded by Tacitus began. Happily for the peace of mankind, they who argue, and they who act in defiance of a religion instituted for the promotion of that peace, usually (I might say always) act, and argue from principles and authorities, which most effectually serve to silence their calumnies, and reprobate their conduct.—See DR. WATSON'S *Apology* for (he should have call'd it *Vindication* of) *Christianity*, 1776.

The design of this learned and ingenuous composition, added to the spirit maintain'd throughout the whole, lays claim to a far more valuable tribute of commendation, than the Editor can bestow in the following lines,

S O N N E T,

Address'd to the Reverend Dr. Watson, Professor of Divinity at Cambridge.

Where art thou, Gibbon? from yon hallow'd Cave

Lo! Genius marks thy prostituted Zeal!

Sighs o'er each period her indulgence gave,

Fair History arm'd against Religion's weal.

And

And shall thy daring frenzy still pursue
Themes, which the Christian, and the Man disgrace?
Thou Pagan, Papist, Infidel, or Jew,
Let Virtue guide thy Lore, and Candor trace!

No more the magic of thy song shall spread,
Nor Deist-triflers hug the flippant strain;
Wife to mislead, and *learn'd* to be misled,
Why bid, where Truth should triumph, Fancy reign?

This Mirror take, a WATSON's hands resign;
And know the *Friend*, the *Reas'ner*, the *Divine*!

The great Lord Verulam in his treatise upon Atheism asserts, that God * has never produc'd a miracle for the conviction of *Atheism*, because the general works of his creation suffice to confute *its* enormity." It was well observ'd, and bears hard upon the Deist; for who is guilty of the greatest crime? the man who denies the existence of a supreme power, though he manifestly observes, if he but opens his eyes, that such a Being *must* exist; or He who, bless'd with a system of *religion* avowedly stamp'd with the seal of Heaven, yet amuses himself with the display of insidious arguments from a wretched inclination to subvert *it*? There have been doubts, whether the *former* character has *ever* subsisted unconnectedly with madness; the *latter* is an object of *daily* experience; but surely not without evident marks of such connection. The most *determin'd* Deist frequently finds himself reduc'd to *evafion*, for error cannot indure the light: Mr. Gibbon's duplicity is usually satisfy'd with visionary reasoning from history, which he has previously corrupted to his purpose.

The Christian Religion is call'd by *Tacitus* (who perhaps rather recapitulated the expressions of the pagan Romans, than inserted them as his own) *superstitio externa*, & *superstitio exitialis*; *destructive* indeed, as its divine Author propos'd, to that *superstitious* Polytheism, so long prevalent in the world. 'Christianismi (says Lipsius, *his* commentator) credo accusatam Pomponiam, five ut tunc confundebant,

P p p

Judaismi.'

† Deus nunquam edidit miraculum ad Atheismum convincendum, quoniam opera ejus ordinaria huic rei sufficiunt; and afterwards, 'Nemo Deos non esse credit, nisi cui Deos non esse expedit.' Baconus de Atheismo. He should have said *Deum*.

Judaïsme.' He might have *affirm'd*, but fear stagger'd his resolution, instead of *supposing* the nature of Pomponia's *crime*; the *practice* of a religion at war with the persuasion marking the *policy* of Rome, *which*, when the former perish'd, was sure to fall.

'Il y a (says the excellent Le Clerc) dans les Auteurs Payens qui nous restent, des témoignages, & des événemens, qui peuvent beaucoup servir à confirmer la vérité de la religion Chrétienne.' On the term 'Payens,' the accurate Dr. Lardner thus comments; 'Le Clerc here allows the modern way of speaking, which indeed is now in use with learned men in general, but Heathen people were not call'd Pagans, before the year of Christ, 365; about which time and afterwards that denomination became common in Latin Authors. That denomination is suppos'd to have had its rise from the state of things at that time. Sacrifices were prohibited by Christian Emperours in cities, but allow'd for a while in villages, and country-places. To me it seems not quite proper to call those writers Pagans, who liv'd before the times of the Christian Emperours.' Dr. Lardner's collection of ancient Jewish, and Heathen Testimonies, Preface to Vol. I. p. 5. The very word *Pagan* leads the Critic to a *local* distinction, and is well reconcil'd by the foregoing elucidation. Sacrifices possibly might have been conniv'd at in less considerable districts, and more remote retreats from the seat of Empire, merely to temporize with those restiff devotees, who could not be induc'd to resign their establish'd prejudices, unless by that persecution in which Christian Emperors were not forward to imitate the Heathen. These rigid ones probably made a spontaneous retirement to sequester'd places; whence the rumor of their adherence to ancient Principles *might not* reach the ears of the sovereign!

R E M A R K VIII.

In this Edition the particular rules of the original Metre are not minutely examin'd; compositions handed to the moderns confessedly in a state of imperfection are not but with difficulty ascertain'd to accuracy

curacy of numbers. Indeed this task is less essential, the publication of the Gottinghen Pindar having prov'd its learned Author to be amply qualify'd for such discussion, as indeed for others, which he has attempted in the higher exertions of critical abilities.

R E M A R K IX.

A Version and Criticism of the Pythian Odes of Pindar, published by Monf. Chabanon, of the Academy of Belles Lettres, &c. &c. has been very lately transmitted to the Editor. This work was printed at Paris in the year 1772; and many valuable remarks, tending to elucidate more obscure points of history, are occasionally introduced; the Author on the whole seems to have acquitted himself in the task of Classical erudition, by characters of, and comments upon the most eminent writers of Greece and Rome.

The Editor however has been favored by a Friend with the ensuing strictures upon the *preliminary discourse* to the work above mentioned, which, though they may possibly be esteemed rather invidiously inserted in an English edition of *our Author*, may afford some gratification from their novelty.

“ Monsieur de l'academie des Inscriptions, &c. des Belles Lettres à Paris soutient principalement dans son discours préliminaire les pensées d'Ecrivains, qui se sont auparavant rendus critiques de Pindare. Quant à la musique ancienne, Monsieur, comme ces autres, me paroît s'être trompé. Si on regarde son opinion sur les auteurs, dont il traite les ouvrages dans le dit discours, il ne se trompe pas moins.

Monsieur conclut la classe des poëtes lyriques de l'antiquité par la poëtesse *Sapho*, dont les douces reliques possèdent beaucoup plus de mérite, qu'il ne leurs permet dans la copie de sa fameuse Ode par le célèbre Racine.

Je le vis, je rougis, je pâlis à sa vue - - -

Je sentis tout mon corps, & transir, & brûler.*

* Disc. prélim. p. 35.

† La version de *l'Ode* d'Horace, non pas à ce que Monsieur nous dit, la plus *Pindarique*, explique plutôt l'ardeur de traduire ce poëte en vers François, que d'expliquer l'argument que Monsieur poursuit ; il se mêle plus des Poëtes Italiens, qu'une *critique* de l'ancien, & vénérable Pindare ne demande, & pour dire la vérité, elle ne sauroit les admettre. Il parle avec mépris de l'aimable Cowley, qui ne se montre jamais moins vrai Poëte, que quand il se rend copiste, sur-tout quand il se rend copiste de Pindar. Cowley est fils légitime de la Nature, non de l'Art ; et voilà le vrai Poëte ! Pour le reste, je ne vois presque rien de nouveau dans ce Discours Préliminaire, qui ne soit pas au même tems trop raffiné.

Monsieur à la fin de son discours se plaint de l'idée d'une *Ode Française* dont 'le genre, dit-il, est à présent en ‡ discredit parmi nous ;' sa langue n'est pas capable du vrai sublime ; c'est ici, comme un poëte de la même nation s'exprime,

'Toujours, toujours de l'amour.'

Veus-tu, critique François, les élégances de Madam Deshoulières, cueillies des jardins de Cythère, ou plutôt le clinquant brodé sur la 'prise célèbre de Namur ?'

Mais Monsieur souhaite une 'Ode Française !' Vous plaît-il, chers lecteurs, que je vous en fournisse un exemple dans la suivante ?

S O U F L E T

† Disc. prélim. p. 38.

‡ Monsieur me semble s'être servi de ce terme, plutôt en écrivain Anglois ; il y en a d'autres de la même espèce parmi ce discours.

S O U F L E T d' A M O U R.

*Silence!**Virginibus puerisque canto.*

Od. Franc.

Hor. Od. Sécul.

1.

Enfant guerrier à genoux,
 Je remarquai tes larmes, tes soupirs!
 Je te voulois amant, non époux;
 Et n'écoutai-je pas tes desirs?
 Mais (ce n'est pas que je m'en offense!)
 Tu gardas trop souvent——la *Silence*. ||

2.

Un coup d'oeil lancé sur le mien,
 La petite baissée de main,
 Quelquefois . . . *maintenant* ce n'est rien!
 ——Doux guerrier, tu me suivais en vain:
 Mais . . . ces épîtres, du mal sémence!
 Pourquoi n'y pas garder——la *Silence*?

Doux

|| On a reçu parmi les Anglois une Chanfonette, comme l'origine d'une Françoisé, sur le même sujet, mais la première n'est certainement qu'une traduction.

L'Amour est constant, qui se tait;
 Vrai douleur, connois tu l'éloquence?
 Le comble de misère en fait,
 C'est le mendiant dans sa Silence!

La version Angloise ne mérite point qu'on l'imprime."

3.

Doux garçon, je me viens de marier ;
 Suffise le souvenir d'amours !
 Je ne saurai *peut-être* t'oublier,
 Le devoir m'appelle d'autres jours.
 A mon époux désormais ma conscience :
 ———Mais gardons nous mêmes . . . la *Silence* !

La date de cette petite pièce n'est pas précisément fixée.*

* In justice, as the Editor conceives, to the foregoing *Lyric* specimen of *French* extraction, he wishes to observe, that its numbers and sentiments flow in as *ample* a channel, as those of any others, he recollects to have seen in *that* language. If *even* the '*Philosophe de Sans-Souci*' acknowledg'd his *Capital* to be Paris, instead of Berlin, he would without *hesitation* address to '*his* subject' the above censure, with those famous lines of Malherbe,

La Garde, qui veille aux barrières du Louvre,
 N'en défend pas ton Roi.



[*The following Ode having been omitted in its proper place, the candid Reader is requested to indulge its insertion in this.*]

SIXTH PYTHIAN ODE.

ARGUMENT.

THIS *Ode* was written to commemorate a Victory, gained by Xenocrates of Agrigentum in the Chariot Race, in *which* occasion is taken to celebrate the native Country of the Hero, as well as the Victory itself, obtain'd in the Pythian Games. A transition familiar to Pindar is derived from his consciousness of the influence, which the example of a Father conveys to a Son, and from the political propriety of its encouragement; a transition, extending to the praise of Thrasylbulus, whose Piety to the Gods is first remark'd, as the product of instructions from Xenocrates, similar to those experienc'd by Achilles in the system of his education lay'd down by Chiron. Thrasylbulus is next commended, by a regular gradation, for reverence to his Parents; Piety to Heav'n without Duty to Parents being incompatible *even* on Heathen ideas. Theron, so greatly celebrated as conqueror in the Grecian Games, and kinsman of our Hero, receives his portion of regard. The piece concludes with encomiums upon the more domestic, tho' less glaring excellence of Morality, and particularly upon that Sweetness of Manners, which recommends the Conversation of their possessor in those hours, where Society is at least a temporary, and often terminates in lasting FRIENDSHIP.



PYTHIAN ODE VI.

STROPHE I.

ATTEND, ye Choir, the Lyric Muse!
She, where the Graces point, pursues;
She wooes the lucid eye,
That marks the Queen of Love; the Plain
'Tis *Hers* to roam (the Delphic Fane
Whose votive looks descry,
Attend!) of * Strife-refounding Earth
The Centre fix'd—Ye happier birth
Of Heroes, rank divine,
And † Thou, the ‡ Man of Worth whose boast,
Proud of the Stream that laves thy coast,
For whom the treasur'd Mine
Opes her harmonious Sweets, 'tis Phœbus' call;
Confess the sacred Grove, the Temple's sylvan Wall.

Q q q

ANTI.

* I derive the original *ἐπιβόμῃ* from *ἐρίς*---Strife---The Grecian world
having been peculiarly addicted to martial exertions.

† Agrigentum.

‡ Xenocrates.

ANTISTROPHE I.

Whose height undaunted by each wint'ry show'r,
 By Hosts of Clouds, by Tempests' angry low'r,
 No winds can plunge into the *Deep*
Swol'n with the Shore's promiscuous heap;
 Still shall its smiles' serener grace
 The Sire, the Son*, th' unrival'd Race,
 Point to the World's broad eye, while CRISA's vale
 Hangs o'er th' illustrious Car, and lifts the Vict'ry's tale.

STROPHE II.

'Tis Thine with Conquest's favor'd claim
 To hand a Father's worth to fame,
 Fir'd by the sacred lore,
 Which Chiron's voice, in Pelion's shade,
 Oft to the warlike Youth display'd
 From Virtue's radiant store;
 ' To Saturn's Son, whose firm control
 ' Bids the deep-sounding Thunder roll,
 ' Who darts the Lightning's ray,
 ' To Jove thy earliest incense shed,
 ' Yet—to a Parent's honor'd head
 ' The filial reverence pay:

* Thrasybulus.

His

' His Worth inspires thee to the toils of strife,
' Oh! gild with Glory's deed the fading beam of life!

ANTISTROPHE II.

'Twas thus the Grecian Boy * with gen'rous rage
Shelter'd the good old Nestor's hoary age,
And fell to save him—when *thy* force,
Stern Æthiopian, bar'd his course,
Memnon, curst Homicide—the Car †
From Paris felt a ling'ring War;
Quick flew th'unerring spear; with throbbing heart
Thus Nestor—' Fly, my Son, oh! fly the hostile dart!

STROPHE III.

Yet vain the fondling care I—his *Sire*
Arous'd the heav'n-born *Stripling's* fire,
To tempt the stroke of Fate;
For THEE, thou pride of ancient days,
Flows the rich strain of deathless praise,
That hails the Good and Great.
Hail! brightest ray of filial Love!
Who giv'st the Heroe's Soul to prove
Pure Virtue's genuine flame!

Giv'st

* Antilochus, son of Nestor.

† The Car of Nestor was detain'd, a wound having been given by Paris to one of the Horses.

Giv'ft with a rival blaze to shine—
 And lo! a Parent, fource divine,
 Swells the full tide of Fame
 With streams of *filial* worth,—*whose* fteady plan
 Purfues the gen'rous courfe, a god-like Father ran.

ANTISTROPHE III.

Another THERON feasts the dazzled fight,
 Whofe wealth is Prudence, Wisdom whofe de-
 light;
 Wrap'd in Pierian bow'rs the Youth*
 A foe to Pride, as friend of Truth.
 To Thee,† whofe pow'r directs the courfe,
 He flew---he toil'd with dauntlefs force;
 Yet fweet his Soul, when Converfe charm'd the gueft,
 Sweet as the labor'd *Hive*, of all its sweets poffefs'd.

* Thrafybulus; he claim'd Theron, the famous Conqueror in the
 Grecian Games, for his kinsman.

† Neptune.

LAMENTATION of DANAË

Over her Son PERSEUS,

Preserv'd by DIONYSIUS HALICARNASSENSIS, in his
' Treatise upon the Structure of WORDS.'

From SIMONIDES.

* **T**HE Ark, by skill celestial plan'd,
 Usurps the watry reign ;
While low'ring o'er the *sacred* Band
 Stern Horror † swells the main ;
Scar'd by the storm the Mother's face
 Incessant tears o'erflow ;
She gently steals a fond embrace,
 And breathes the sighs of woe.

Wrap'd

• The original word is *λάρνακι* ; and is represented by Suidas, as similar to *κίβωτος*, the very ancient term for the Ark. Dion Cassius is the authority introduc'd by Suidas, and no other is inserted in his Dictionary to confirm it. This might rather lean towards a suspicion, that the present performance lays not the fairest claim to Antiquity : perhaps it was a mere sacrifice to quantity !

† The text is *ῥειπεν*, the meaning of which word is ambiguous in this place ; *ῥεικεν*, ' fregit, or passively fractus est', is more explicit.

438 LAMENTATION OF DANAË.

' My Life, my Son, the weight of cares
 ' Lies heavy on my breast !
 ' Thine, the calm seat of Comfort, shares
 ' Th'unfully'd Hour of rest.
 ' Wrap'd in the *Vessel's* dreary Dome
 ' Thou sleep'st, immur'd from day ;
 ' *It sheds*, tho' fullen Darknefs' Home,
 ' A soft, *nocturnal* Ray †.
 ' Unruffled by the briny Tear
 ' Thy Tresses' silver pride ;
 ' Nor ruder winds assail thine Ear,
 ' Nor Billows' angry Tide.
 ' Veil'd by the Vest's *empurpled* LIGHT
 ' A *transient* smile I prove ;
 ' 'Tis Peace, 'tis Rapture to the sight
 ' Of fond, *maternal* love !

' No

† Νυκτιλαμπει has a significancy, only to be reconcil'd from an allusion to primæval ideas of the Ark. These have been amply discuss'd by Mr. Bryant in the second volume of his *Analysis*. 'The ancients describ'd the Ark, like a *Lunette* ; and the Greeks term'd it Μην, & Σεληνη, which signify a Moon, and a Crescent its common Symbols. The Patriarch likewise had the name of Meen, and Menes ; and was worship'd all over the East, as Deus Lunus ; his votaries were stil'd Minyæ.' A people of that appellation is repeatedly celebrated by Pindar, and 'wherever the history of the Deluge occurs, these names will be found.'

BRYANT'S *Analys.* Vol. II. p. 242

' No dread thy little heart can feel,
 ' No threat'ning Danger moan ;
 ' Yet---might'st thou 'tend a Parent's Zeal,
 ' Which wakes for Thee alone !
 ' Sweet Innocence, may balmy Sleep
 ' Thy helpless Lids compose !
 ' Ye Waves, a placid stillness keep,
 ' Oh ! rest, ye train of woes !
 ' If (daring with !) eternal Sire,
 ' Thou spurn'st a Mother's pray'r,
 ' Wreak on *my* head th'avenging ire !
 ' My harmless Infant spare !'

Perseus, the subject of this piece, was one of the earliest adventurers celebrated by Grecian Mythology. 'He is represented as Ancestor of Hercules; but in reality neither Hercules, nor Perseus was of Grecian original. In the account given of the last mention'd Personage, the history of the Peresians, Parrhasians, and *Perezites* is convey'd, with that of their several peregrinations. It is a mix'd history, in which their Fore-fathers are alluded to, particularly their great Progenitor, the Father of Mankind. He was suppos'd to have had a renewal of life; (1) they therefore describ'd Perseus, as inclos'd in an Ark, and expos'd in a state of childhood upon the waters.'

BRYANT's *Analys.* Vol. II. p. 65, 66.

A picture drawn by the pencil of a Master on the death of Frederick Prince of Wales may confirm, as it was copy'd from, the sensibility of

(1) By this Father of Mankind Noäh is expressly intimated; in the description above-quoted he may be characteriz'd from the lines of Waller:

Leaving the Old, both worlds at once they view,
 Who stand upon the threshold of the New.

440 LAMENTATION OF DANAE.

of the foregoing composition. It is indeed sympathy itself; the reader of the following verses will recollect the production, from which they are taken.

- ‘ Dormis, (1) inquit, oh ! miselle, nec Te
- ‘ Vultus exanimes, silentiumque
- ‘ Per longa atria commovent, nec ullo
- ‘ Fratrum tangeris, aut meo dolore :
- ‘ Nec sentis Patre Te carere.

• • • • •

- ‘ Tu dormis, volitantque, qui solebant,
- ‘ Ritus in roseis tuis labellis.
- ‘ Dormi, parvule ; nec mali dolores,
- ‘ Qui matrem cruciant, tuæ quietis
- ‘ Rumpant somnia : quandò, quandò tales
- ‘ Redibunt oculis meis sopores !’

If the opinion of a *Roman Pontiff* may be acceded to, the highest encomiums are due to this Elegiac Ode. The stile is indeed adequate to, the sentiment surpasses the Augustan age. The close is an improvement upon Simonides.

The foregoing piece of Grecian harmony has been asserted to have been taken from the *genuine* history of the Ark. The version has attempted, as far is consistent with a due adherence to the outlines of the text, to recall the history itself from the corruption of Fable, to the purity of its scriptural Origin.

A particular illustration of the Beauties, adorning the above composition, which does honor to the University of Cambridge, is to be observ’d in the *Adventurer*, No. 89 ; the Author of this paper readily attributes the *original Greek* to the pen of the earlier Simonides ‘ celebrated by the ancients for the sweetness, correctness, and purity of his style, and his irresistible skill in moving the passions.’

(1) It should rather be ‘ inquit.’

*[The following Lines, as congenial with the 'Tendresse' of Danaë,
are submitted to the Eye of Modern Refinement.]*

T H E
M O T H E R ' s C O M P L A I N T .

*From the FRENCH.

SLEEP on, my hapless Infant, sleep,
Thy cries distract my wounded heart !
For Oh ! too long to watch, and weep,
Hath been thy *guiltless* Mother's part.
When first thy Father's well-feign'd love
Had learnt my yielding breast to move,

R r r

He

* I cannot inform myself, who is the original writer of the above, which breathes the spirit of Attic elegance: It is however no inconsiderable atonement for the uncertainty, that we are favor'd with a Copyist, the sensibility of whose expressions may at least rank his composition with the happiest examples of Poetical Simplicity. Some French verses have been transmitted to the Editor by a friend, and the present elegance is deriv'd from that source; the English Poem is here inserted as more musically express'd than the former; and though the Editor borrow'd it from one of the *public Prints*, he is always happy to acknowledge merit, *wheresoever* to be found. The lines have many of them received slender Alterations.

442 The MOTHER'S COMPLAINT.

He look'd amid the faithless vow,
He look'd as innocent as Thou :
I thought he ne'er could prove unkind ;
But men are false, and vows are wind !

*Sleep then, Oh ! helpless Infant, sleep !
Thy cries distract my wounded heart :
Too long to watch, too long to weep,
Has been thy guiltless Mother's part !*

Oft when awake, thy beauteous smile
Can sorrow's tedious hour beguile ;
For such, to win me to his arms,
Were once thy treach'rous Father's charms.
But why the fatal history tell !
He knew, my passion knew, too well.

Sleep then, &c.

Expos'd to want, a prey to scorn,
He leaves me wretched, and forlorn ;
How truly once I lov'd his name !
Thou, Heaven, be witness of my flame !
That fav'rite name when I repeat,
My heart yet feels its wonted heat.

Sleep then, &c.

Yes!

The MOTHER'S COMPLAINT. 443

Yes! in thy infant form I trace
Thy Father's looks! thy Father's face!
Thy voice shall breathe his melting tone,
His manly vigor be thy own;
His beauties all shall grace my son:
Oh ne'er betray, as he has done!

Sleep then, &c.

With thoughtless smile, and heedless eye
Thou unconcern'd can'st hear me sigh;
And long, my Child, may'st thou remain
Unconscious of a Mother's pain!
But cold neglect from those we love
Is the last pang the heart can prove.

Sleep then, &c.

For Me, abandon'd, and oppress'd,
What flatt'ring hope can sooth my breast?
She whom thy Father gave to grief,
Can she from strangers wish relief?
Ah no! the evils I endure
Thy tenderness alone can cure.

Sleep then, &c.

444 The MOTHER'S COMPLAINT.

Then be it so! my child resign
Thy wants, thy sighs, thy tears to mine.
In honour, virtue, faith, and truth,
Be mine the task to lead thy youth;
Thy heart the tender care engage
To cheer a Mother's sinking age.

*Sleep then, my hapless Infant, sleep,
Thy cries distract my wounded heart;
For oh! too long to watch, and weep,
Hath been thy guiltless Mother's part.*

REMARKS.

REMARKS upon SIMONIDES.

IT may not be doubted, that a Writer of the name of Musæus subsisted in very early times, such having been characteriz'd in our chronologic accounts; there is no greater difficulty in ascertaining the existence of a Simonides from the same principles. Of the former *two* only seem at this later period to be *critical* objects of attention, and those usually fix'd at a remote distance one from the other. Of the latter there seem to have been many.—Three are particulariz'd by Mr. Bayle in his dictionary; unless it be esteem'd proper from his own intimation, to absorb the third into the second.

The dates conjectur'd (and little more can learned opinion be construed in such instances than conjecture) for the period, when Simonides of Ceos, the genuine, if there was one, flourish'd, are very dissimilar. To omit other authors, that of Dr. Blair places him in the 61st Olympiad; that of Bayle in the 75th: Some allowance may be permitted for *one*, who may calculate his birth, and for the other, who may be satisfy'd with the more general æra of his existence; by this indulgence they may be concluded more effectually to coincide, than at first sight may be presum'd. Bayle by way of distinction asserts *this* Simonides to have been an elegiac Bard.* The foregoing verses are evidently cast in that mould, a reason, not altogether, it may be hop'd, insufficient for a supposition, that no *other* of the name compos'd them.

When we pursue the historical Lexicographer, we may observe, that he treats the character of Simonides in a more *philosophical* light, and mentions him in the Annotations to his work, (of which they are the bulk,

* See Mr. Hor. Walpole's Historic Doubts.

bulk, both in size and substance) as subsisting in the days of Thales the Mathematician, who is fix'd by Dr. Blair to the 46th Olympiad; Bayle places his birth in the 35th:—That a Poet may be a Philosopher will, I suppose, however esteem'd **problematical*, be not concluded impossible. The Idea of Simonides the Philosopher is built principally upon the mention of his Name, and of his Tenets by the great Orator, and as great Philosopher of Rome; but his particular Essays in that higher exercise of intellectual abilities are not handed to our days.

Simonides the Poet may be regarded in a similar view; little foundation have we to suppose, that *one* performance flowing from his pen has reach'd us, except perhaps the foregoing elegance of composition, and that from the peculiar melody (if it may be so called) of its reflections, added to the stamp of Elegy, which has mark'd his writings from the record of those, whom Bayle adopts for his authorities.

No other composition passing under the name of Simonides seems worthy, it may with candor be alledg'd, of the above Writer, whose memory is consecrated by this piece alone; it has at once been the veneration of Criticism, Taste, and Sensibility; and if the Editor wishes to add himself to the list of its Admirers, his enthusiasm may be not less reconcil'd from the Connection of its subject with that, which he has esteem'd to constitute historical deductions throughout the 'Odes of Pindar.'||

* See the Adventurer's Essay on the piece, Vol. I.

|| Pindar's Scholia have endeavor'd to familiarize a connection between their original and Simonides, as cotemporaries; but without reasonable authority from the text of the former.



THE END.

